NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Sunday Performances.

When the actor, in pursuing his vocation, reaches some half dozen populous centres of the West and Southwest, he has no day of rest. But the actor need not be told this; he has been grinning and bearing it for years. There has just begun an incipient agitation looking to the doing away of Sunday performances in these cities. For a long time the Law and Order League of Cincinnati has been fighting what it is pleased to call the "desecration of the Sabbath." The laws governing the observance of Sunday have long been a dead letter in that city. Like the liquor question, Sunday theatricals are a ticklish subject for legislation. But the Law and Order League has simply tried to enforce such laws as are already in existence. Unfortunately, so far the actor has been the greatest sufferer. It is upon his shoulder that the hand of the law has been laid, and during the past season he has been haled to court times innumerable to answer for an offence which, all things being equal, he would rather not have committed. The manager has nearly always gone scot free, and has simply busied himself in finding bondsmen.

There are few stars or combinations strong enough to insist upon the erasure of the clause in contracts calling for Sunday performances. Where the regularly engaged company does not appear, some star or combination doing the one-night stands near by jumps in and fills the gap. Possibly the members of the company receive a little extra compensation for their night's work; probably not. Cincinnati, Chicago, St. Louis, New Orleans and Milwaukee are the principal cities in which Sunday theatricals flourish. It is not likely that Sunday theatricals will ever be done away with in New Orleans. The incipient agitation referred to has begun in Chicago. The agitators could hardly have selected a more unpromising field. But if Chicago can be converted into an anti-Sunday theatrical city, the other benighted places will fall easy captive.

There is a good deal of plausible argument to be used on both sides of the question. If the fight begins in earnest, it will be long and bitter. The day is evidently far distant when Sunday theatricals will be a thing of the past in the cities named. The Sabbatarians are at present rather losing than gaining ground. Sunday concerts, so-called sacred, have obtained a strong foothold all over the country; and there are half a dozen forms of Sunday entertainment that are winked at while theatricals are taboo. After all, the main point of interest in the agitation—that is, so far as the profession is concerned—will be: Is the actor entitled to one day of absolute rest out of the seven?

Reminiscence Stirred Up.

The programme of a minstrel hall that was managed in Philadelphia in 1859 by S. S. Sanford and J. T. Huntley was recently handed to a MIRROR reporter. Although part of the name of the house is torn off at the top of the programme, it was evidently the same old Eleventh Street Opera House that still exists. With possibly one exception, in London, this same Eleventh Street Opera House is the oldest temple of burnt-cork in the world. If memory serves, it has been in existence some thirty years. Fortunes have been made in the Eleventh Street Opera House; fortunes have been lost by partners who withdrew to engage in other schemes; fortunes were regained by those who returned to its sheltering arms.

How many black idols have been enshrined in that temple of burnt-cork so dear to the heart of Philadelphia! Through three decades of laughter it has come to be a landmark. Its fortunes have been varied—but only as to proprietorship; there were few vicissitudes. Many merry minstrels who amused sober Philadelphia have joined the silent majority. So long in imitation black, at last the dread sable cloak enveloped them. But there are many survivors—a long line of them. J. L. Carncross still runs the house, and it bears his name; but he does not appear in the programme now. Carncross was in his day Philadelphia's favorite balladist—in fact, he was an idol. The Philadelphia girl would give her young man the mitten if he did not swear allegiance to Carncross. He was the typical minstrel tenor, with the nasal quality long drawn out. For years E. F. Dixey manipulated the castanets on the bone-end. Dixey made a fortune in the house and retired. He was another idol. How he rattled the bones! "Dixey is our glory!" exclaimed the maidens of Philadelphia. He made money and—kept it. Harry Lehr was a minstrel who never laughed. This made his Ginger Blue very comical. He has gone the long journey. The Buffalo Boys may not have been the original song-and dance team, but they were a pioneer success in that direction. In their line they reigned supreme for many successive seasons at the little opera house. They are still living, and are now known in foreign parts as Cheevers and Kennedy. Lew Simmons was a great favorite in his day. In his day! Why, he is still a great favorite. But younger Philadelphia knows him only as the successful manager of baseball games. Frank Moran was another great favorite. Bob Fraser was for many seasons a pantomimist. A score of burnt-cork comedians may date their rise in the minstrel world from their first appearance in this house. For almost twenty years the Eleventh Street Opera House was run on the system of the stock theatres—once engaged, engaged for the season. The programme semi-occasionally changed, but performers never! A pantomime of the slap-stick-and-bladder sort would be put on at Christmas, and it would last until April or May. Now the minstrel hall is modernized. The programme changes, and so do the comedians. The proprietor is opulent, and he is much more of a manager than a minstrel. After some reverses, he is at last up with the times. Many attempts were made to break in upon the monotony of the success of the Eleventh Street Opera House, but all came to grief. R. M. Hooley, Duprez and Benedict, Simmons and Slocum, Tunison's Minstrels, Moran's Minstrels—but why extend the list—all met the common fate. Philadelphia remained loyal to her little minstrel house.

But to return to the programme of twenty-seven years ago that lies before us. But few of the names thereon are known to this generation. S. S. Sanford, who introduced "Away Down in Dixie" to Philadelphians, still lingers among us. And he is rather sprightly, too. D. S. Wambold was a great ballad singer. He needs no introduction to New York. He knew no peer. His brother, James F., is forgotten. But J. T. Huntley is the livest of them all. Age sits lightly upon him. Up at Mamaroneck he keeps a hotel that is a resort of the profession. No one would dream that he was a minstrel boy from away down in the 'fifties. But you'll believe it when you meet him.

Literary Moonshiners.

Our title role as to the planetary allusion has been applied to a certain class of Western producers because they find it most convenient to pursue their doubtful business under the beams of the moon and thus command a neutral light. The moon is admirably suited to contraband undertakings, as it allows no very distinct view of objects and develops no marked hues or colors. The sun which paints the world is not wanted by men who look on a false canvas. On the same principle it is that certain contemporary authors turn out their works. They are essentially moonshiny. They reduce the exhibition to a bare outline, without life or variety of tint. Under the other light, the glorious light of day, we have innumerable splendid effects.

These anatomizing scribes need not fancy that they enjoy an exclusive patent by right of first discovery. The system is at least one hundred years old, and going to that period we find the powerful hand of Dr. Johnson engaged in uncloaking their practices and pretences. Dealing, in his Life of Cowley, with a class billeted as the metaphysical poets, he uses these pertinent words: "From this account of their compositions it will be readily inferred that they were not successful in representing or moving the affections. As they were wholly employed on something unexpected and surprising, they had no regard to that uniformity of sentiment which enables us to conceive and excite the pains and the pleasures of other minds; they never on any occasion inquired what they should have said or done, but wrote rather as beholders than partakers of human nature—as beings looking upon good and evil, impassive and at leisure; as epicurean deities, making remarks on the actions of men and the vicissitudes of life, without interest and without emotion."

The fatal oversight of this class of writers—and it applies to certain outlinings of the French school, such as Sardou's Rochet—is that they forget the proper business of the drama is demonstration, not analysis. We have had various efforts to reach the American public by what we may call topical writing—that is, by local romance and drama. We can recall no more than two examples of this class which have made much impression. The first is "Charlotte Temple," a love story of the Revolution, which had its location at a little cottage then and down to a recent period standing on a corner of the Bowery and Pell street, where Captain Moncrief, a British officer, made love to the fair heroine who gives name to the story. "Charlotte Temple" has survived down to our day, and flourishes as a number in one of the popular paper-covered libraries.

The other work, of a later date, was the drama of Norman Leslie, founded on the novel of that name, and having for its *motif* the drowning, by her lover, of a Miss Sands, in a well in the then so-called Greenwich Village, on or about the spot where now stands the Jefferson Market Police Court. The author of the novel was Theodore Fay, for many years on the American Legation at Berlin, and also a partner and co-editor with N. P. Willis and George P. Morris (author of "Woodman, Spare that Tree"), of the old MIRROR, which was devoted to literature and art. The play enjoyed a great run, but is no longer to be found on the acting list; the novel long ago passed out of sight.

These were humble beginnings in the American field of romance, from whose objective simplicity and matter-of-fact characters we have travelled thus far to reach the era of the moonshiner and metaphysical analysis.

VIOLET CAMERON.

Mr. Hoyt's First Libretto.

"The name of the three-act comic opera which I am now writing in conjunction with Edward Solomon," said Charles H. Hoyt to a MIRROR reporter the other day, "is The Maid and the Moonshiner. The story deals chiefly with the disappointment of a man of good family in a love affair, and through which he becomes a moonshiner. After he has been making illicit whiskey for years he runs across a young lady who greatly resembles the one he loved and by whom he was jilted. With the aid of his men he abducts her, but she is rescued by her lover and his men. The resemblance is accounted for by the fact that the aunt of the girl is the one by whom the moonshiner was jilted. The hero marries her and reforms, while the girl marries a tenor, which is a very small part, as all tenor parts should be in opera."

"It is not intended that this opera shall be a satire on anything, although it touches on the Secret Service, and shows how a great deal the band of moonshiners are other people's service men or else others who have joined to get evidence against it. There is also a good deal of satire lodged—although the subject is American—against the girls of this country who go to Europe and have nothing left in common with them. Many of the complications of the opera rise from the struggles of a half-dozen lovers who followed the heroine from [illegible] there are some very funny duels in consequence. There is a reasonable amount of plot to the work, as you can see from what I have told you, although it is not on the lines of broad farce-comedy. Neither has it been my intention to imitate Gilbert or current style. Still, as a libretto I think it will compare favorably with most of the others we get.

"As for Mr. Solomon's music, in comparison of some it is the best he has ever written. There is a chorus of the moonshiners, and another of the relatives of the heroine assembled at a party to welcome her on her return from Europe. There is also abundant chance for pretty scenery and costumes, and the last act will be very unique. The close of this last act is a slight burlesque on Lohengrin.

"The heroine's first song of her experiences in Europe is very humorous, and I think will make a hit. It is sung very quickly, and there is a tendency to Mr. Gilbert's style of writing, although, as I said before, I have made no attempt at imitating. The soprano's song in the second act, 'She was as Pretty as a Rose,' was sung by Lillian Russell last week, and was declared charming by all who heard it. The comedian's song, 'Somewhere in a Dark Lantern,' is as funny musically as anything I ever heard.

"It has always been my rule in farce-comedy to take a real personage for the background of my characters. Thus, in the Rag Baby Old Sport was Enos Prouty, an old man who worked for my father, while the character was built up from my recollections of Ned Barber, who ran a drug-store near our country home. In the same way the leading man of this opera—the chief of the moonshiners—is taken from one of the brightest and finest fellows in Boston. He is a great friend of mine, so that there is no unkindness in the satire. I merely exaggerate some of his peculiarities.

"I have still a half-dozen numbers to write before my work is done on the opera. Nothing has been settled regarding its production. My partner, Mr. Thomas, is handling all the business in connection with it, and will make the best disposition possible. He will arrange matters so that the piece will be put on at a time when I may be able to come on here and superintend the production. Regarding my other work, A Hole in the Ground is completed, and it can be produced at any time. The Rag Baby and A Tin Soldier are both good for big business [illegible] we don't care to have too many irons in the fire. Whether my [illegible] opera proves a success or not, I [illegible] the music will become popular. [illegible] to put Mr. Solomon against [illegible] although for myself I don't [illegible] piece with Mr. Gilbert."

At the Theatres.

The Tourists drew a fair house to the Windsor on Monday night. The principals are Charles Sturges, Thomas Lord, Charles Kirke, Frank Campbell and Lizzie Ellis, all of whom appeared in specialties of a more or less pleasing and novel description. This company came in rather unexpectedly, as The Shaughraun party was first announced. Next week Rose Levere will appear here, supported by Alexander Salvini, in Leah, Romeo and Juliet and The Love Chase.

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At the Grand Opera House on Monday night Pat Rooney and his company of variety people appeared before a fair-sized audience. The bill presented contained plenty of variety but very little novelty, and at times became so wearisome that many in the audience left before the close of the performance. Mr. Rooney's songs and Irish impersonations, however, were well received, as were also those of his little daughter Katie; but the remaining members of the company were not above the average and do not call for particular mention. Mr. Rooney styles this engagement as a series of "farewell performances." Next season he will be seen in legitimate Irish comedy.

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The Third Avenue Theatre did not open with The Shaughraun, as announced, on Monday night. It was said at the theatre that Boucicault's agents had served injunction papers on Mr. Verner, but later reports gave as a reason for the sudden closing that something was the matter with the license of the place. The difficulty was adjusted on Tuesday, however, and The Shaughraun was given on that evening before a crowded house. C. Erin Verner played Conn very acceptably; Dickie Delaro made a charming Moya, and Arte was prettily acted by Maude Peters. The performance will be continued next week.

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Zitka is continuing to large business at the People's Theatre. Mr. Miner was able to cancel the date with Kersands' Minstrels and bring this desirable extension about. Cuts and improvements have been made in the play and the performance gives unbounded satisfaction to crowded houses.

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Prince Karl continues to attract a good measure of attention at the Madison Square Theatre. The comedy will in all probability run for several weeks yet.

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Roland Reed was announced to appear in Humbug at the Bijou Opera House last night. The performance was too late to receive attention in this number of THE MIRROR.

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The theatres that are open will begin the week with extra matinees on Monday.

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Buffalo Bill's Wild West is drawing crowds to Erastina Woods, Staten Island. The exhibition is better than ever, and it has never been seen amid such desirable surroundings as it has in its present location. The graphic pictures of life on the prairies and frontier possess rare interest for everybody, and the beauty of Mr. Cody's show is the special inducements it holds forth to ladies and children. The engagement of the Wild West will unquestionably prove highly profitable.

The Musical Mirror.

The Maid of Belleville, Milloecker's operetta now being given at the Star, abounds in pretty melodies which ought—all other things being equal—to ensure its success. But the other features of the representation are decidedly unsatisfactory, and the good qualities of the score are covered up beneath the rubbish of the libretto, the inefficiency of the cast and the cheapness of the setting. The book was rendered into bad English by Richard Stahl. The adaptation being pointless and dull, gagging on a wholesale scale was resorted to in order to give at least a slight tinge of humor to the dialogue. These interpolations were for the most part silly and slangy, and so the affair reached the public in an even worse condition than when it left the translator's hands. The operetta was reviewed when it was presented in its original state at the Thalia Theatre, and there was license for strong praise, both for the work itself and the manner in which it was sung, acted and set. In the shape it is seen at the Star it is, we regret to say, inexpressibly dreary. Miss Harrison is clever in one of the leading parts, although she does not confine herself to the legitimate limits of opera comique acting. She introduces a German song and dance, and, generally speaking, gives to the part a specialty flavor. At all events Miss Harrison's efforts were entertaining, and that is more than can be said of most of her colleagues. Roberta Crawford, who acted the title-role, is a novice. She seemed to be nervous and ill at ease. Her singing manifested a disagreeable tendency to sharpen and flatten the sustained notes of the upper register, and her acting was rather awkward and meaningless. Miss Crawford is a pretty and intelligent woman, and experience will undoubtedly [illegible] the crudities and develop the better qualities of her work. Frank David, who appeared in the principal comedy character, [illegible] his topical song, "I should [illegible] surprised," was received with [illegible]. Mr. David, who is a musician as well as an actor, wrote and composed it himself. He is a young man, and, having lacked experience, he overdoes certain things. But he possesses humor and undeniable aptitude. If he struck out for himself on original lines, and ceased imitating John Mackay, "we shouldn't be much surprised" if he came to the fore as one of the favorites of opera comique. The other parts were in ordinary hands, and except for the dude of Charles Coote deserve no special mention. The scenery was old and shabby, and the dresses new and tawdry.

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The Crowing Hen is giving pleasure to good houses at Wallack's. The cast is excellent, the production faultless in respect to the auxiliary features and there is little doubt that the representations will go on prosperously until The Ambassador is ready to be brought out a few weeks hence.

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Ixion is in its eighth week at Koster and Bial's and the houses continue to be large. There are now in the entertainment Ada Chamberlain, the Swiss Song-Birds and John C. Leach.

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Erminie at the Casino keeps a firm hold on the public. The operetta is charmingly presented and is altogether a very seasonable diversion.

A Memory of Neilson.

A writer in the *Star* gives the following account of a chat with Adelaide Neilson in her dressing room during her last engagement in this city, at Booth's, in the Spring of 1880: "The curtain was pushed to one side and Neilson entered, clad in her piquante page's dress. What a lovely picture she made in this attire all who saw her wear it must remember! The embroidered silken doublet; the blonde wig, cut low across the forehead and falling in graceful waves upon her shapely shoulders; the jaunty little cap, with its coquettish tassel; the jewelled plaything of a scimitar swinging beneath a silk sash of rich colors—the beautifully molded form, the handsome, mobile face, and, above all, the superb dark eyes, with their liquid softness, their infinitude of expression, their unfathomable depth! Well might Olivia say of this magnificent creature:

> Methinks I feel this youth's perfections,
> With an invisible and subtle stealth,
> To creep in at mine eyes."

Then, and during the intervals when the actress' presence was not required on the stage, we talked of many things—some, in the light of subsequent events, possessing a melancholy and pathetic interest. Neilson's manner was delightfully frank, and her speech free from the slightest affectation. She was thoroughly alive to the value of the press to one in her calling, and even in the zenith of her fame she lost no opportunity to proselytize newspaper men. None was too humble to deserve her consideration, for none was too humble, in her opinion, to be of service. She was fully conscious of the power she wielded over nearly every man who came within the charmed circle of her presence, and, like a skilled diplomat, she used that power discreetly and well. Self-interest was by no means the only motive that guided her in this direction; her nature was highly sympathetic and eminently generous; admiration was food and drink to her, and adding to her army of friends was one of her happiest pursuits.

At the time of which I write the paragraphers were busy with rumors of Neilson's marriage. That she contemplated matrimony at no distant date was generally understood, but the authorities differed materially among themselves as to who was to be the happy man. The actress herself had maintained a sphinx-like silence on the subject. She neither admitted nor denied the contradictory reports. President Cleveland's recent reticence was not more uncompromising than hers. I was curious on this point, and when an opportunity arose in the course of our friendly conversation, I put a leading question as delicately as possible.

"A good many people have questioned me on that subject," said she, with a merry twinkle of the eye. "I fear you'll find such information as I may give you rather meagre. That I intend to tempt fate is quite true. The day is fixed, and I shall be a very happy woman within a few months."

Happy? The flowers were then budding that were to bloom upon a grave in Brompton churchyard; the laborers were quarrying the granite for the cross that was to lift its arms protectingly above the silent bosom of the beauteous dead.

A roguish light shone in the artiste's eyes as she continued: "Who is destined to be the other party to the contract I may not tell you. There are but two persons in this great city at the present moment who could." I mentally identified the other of these two persons as Edward Compton, then her leading man. Admiral Carr Glyn was a devoted admirer, and the actress esteemed him highly, but it was an open secret that she had declined a proposal he made to her some time previously. This restricted the field of conjecture to Compton. If he were the man on whom Neilson lavished her heart, he proved to be unworthy of her. He was with her when she died suddenly at Paris during the August following the interview I recall, and that for fear of being dragged into the accounts of the sensation he sneaked away from the scene of death. In consequence, the actress' remains were indecently carted away through the streets to the Morgue, and some hours passed before they were identified. Compton, who was a stalwart, good looking fellow, took unto himself a wife not long after.

Neilson next spoke of the taste for Shakespearean productions in America. "The public has undergone a change for the better," said she. "I have noticed during this last tour of mine that everywhere there appears to be a nicer appreciation of the better class of representations. There is a strong craving for standard plays. Everywhere I have found intelligent spectators; but the people of this city and Boston are collectively the most intellectual and discriminating. A good school for artists is sorely needed to foster your native talent and satisfy the growing demand for good actors. I often wonder that some of your wealthy citizens do not vary the plan of endowing libraries, galleries and museums by founding an institution which should be similar in aim and purpose to the Theatre Francaise. Surely no greater monument to a public-spirited millionaire's memory could be devised. The good influence of such a theatre would be incalculable."

I quizzed the actress on the subject of "farewells" in general and hers in particular. She replied, as in duty bound, most seriously to my banter.

"I shall never return to this country professionally," she exclaimed. "It will no doubt be very hard at first to forego the active life of the stage; but I have made up my mind, and I shall not be swerved from my determination. I shall visit America again, because I am fond of the country and the people. What money I have earned has been invested in American securities. They are the safest and best."

"But who will take your place? The stage just now can ill afford to lose so bright a light, and do you not agree with me that a great artist owes a solemn duty to art? Is desertion from the field excusable because the laurel has been won?"

She sighed, then shrugged her shoulders carelessly, in a pretty foreign fashion, as she replied: "Ah, well, art is not everything. The artiste cannot always forget that she is human; and when she tires of the weary strife and longs for peaceful retirement, she must not be blamed. Besides, one is not missed long. Another takes the vacant place; the ranks close up. The public are proverbially fickle and forgetful, you know." Here an alert call boy interrupted our conversation. I followed Neilson into the wings. She went on for the scene with Orsino in the second act. The crowded house was breathless. The people were expectantly waiting for the exquisitely touching speech, beginning

A blank, my Lord. She never told her love —

The faultless elocution of the actress, the mellow cadences of her velvety voice, the passionate tremor of her lips, gave memorable effect to the well known lines. When the last words died away and Viola's head drooped upon her breast there was a moment's hush, followed by an artillery of applause. Returning to the dressing-room we resumed our talk.

"I noticed a moment ago something I have often observed—you were shedding tears. Are you often so affected by your part?'

"Always. Unfortunately, I cannot help it. It is not simply that I am carried away by the sentiment I am called upon to express; it is a physical weakness. The tear-duct is in an inflamed condition, and the drops fall willy-nilly. Sir John Gull, my physician, told me, some time ago, that I should put a stop to it, for that form of weakness has a bad effect on my health and my disposition. I told him that the only effectual remedy within my knowledge or his was to stop acting. Did you note, by the way, the peculiar stillness or hush of the audience when I was delivering the 'She never told her love' speech? The flattery of rapt attention is the most sincere and gratifying an actress can receive. I always feel it strangely: it opens the door of my soul and lets it into my acting. When the spectators give us reason to believe that we have enlisted their sympathy they get the best work of which we are capable."

"Can you tell me what, in your opinion, is the real secret of dramatic success!"

She hesitated a moment, and then said reflectively: "It consists in a sympathetic alliance of the head and the heart. There should not be an preponderance of either—each should bear a just proportion. In that proportion the secret reposes. Nature in the rough, abandoned to its own crude instincts, is utterly helpless. Art rightly directed molds nature into symmetrical form."

The conversation then turned to the fair artiste's plans for the future. "On leaving America I shall go at once to Switzerland," said she, "do the Rhine and pay gay Paris a short visit. Then I shall proceed to Italy and enjoy for a brief period, at least, the quiet life I have lately craved. I've made arrangements to appear at the London Haymarket in the Autumn, and I shall most probably make a farewell tour of the provinces."

We dwelt upon the proposed Actors' Fund, in whose formation the writer was then actively interested, and which has since become a blessing to the dramatic profession. "Don't establish actors' poor-houses," said Neilson. "The county provides refuges for paupers. Your plan is the right one—a fund raised by actors for actors. The player will feel at liberty to draw upon a treasury that he has helped to create. We have a fund in England. That one is urgently needed here I know by the many touching appeals which have come to me from sick and impoverished professionals during my stay."

Stage Types.

No. XI.—THE MANAGER.

Managers are of three sorts. There is the old school actor-manager, bred to the profession and in sympathy with its interests. Of this species only a few individual examples are left. In fact, in this good town of Gotham we have but one. Then there is the commercial manager—a man of affairs—who, noting the rapid advance of the "show business" of late years, just as he would note the advance in leather or prunella, in petroleum or diamonds, invests in the drama as he would invest in mining stock, or any other legitimate if risky speculation. Lastly we have the "gambler manager," who, seeing that men have made fortunes out of theatres, has a mind to take a hand in the game, and well knowing the percentage in favor of the bank, starts a theatre on the same principle as he would a faro game. Of this species, we have many all over the country.

Let us take, for a type of number one, Mr. Chester Pollock. Born under a theatrical star—for his father was a great actor of the olden time—Mr. Pollock was, nevertheless, carefully kept away from things dramatic in his early boyhood. Like many Englishmen, the elder Pollock had a hankering after a red coat; but, being forced by fate to wear motley himself, he determined that his sons should all endure the royal hue of England. Accordingly, although born in New York, appropriately enough in Carmine street, Chester was, as the phrase then went, given "a pair of colors" in in an infantry regiment, the cavalry being too high a mark for the son of an actor. Chester never took cordially to this "regiment of foot," nor to the monotony of military service in times of piping peace. Besides, he considered that in the army he could wear but one pretty costume, whereas on the stage he could flaunt in a hundred such; also, the acting blood was strong in him, as a Churchill or a Perry seeks the battle by land or sea, as the needle seeks the pole, by invincible attraction. So Chester Pollock sought the stage as his ancestral home. Vainly did his father protest, argue, nay, swear. The boy would have his way, and the British army lost an unwilling subaltern while the American stage gained a leading actor. England's loss was our gain. After the usual experience of ups and downs, good parts and bad parts, full pockets and empty, Chester found himself accepted as the handsomest man and the most brilliant light comedian on the American stage, and eventually culminated as the leading legitimate manager, in whose theatre the best plays were to be seen and the best actors playing therein.

To be sure, Chester never forget that, although an American by birth, he had carried the Queen of England's colors, and worn her regimentals, and, in consequence thereof, an atmosphere of aristocracy and a military flavor always hung about himself and his company, giving the theatre the air of having been transplanted from the West-end of London—scenery, actors, dresses and all complete. But if a little bit too Anglicised, his management was always honorable and artistic; the best actors (English) engaged, and Pollock's Theatre was called the American Haymarket, the Home of Comedy. This happy state of affairs lasted for many years, art being considered first, profit after. But with the war came other men and other manners. The old Knickerbocker patrons of Pollock's Theatre died or became poor; a new race of shoddy kings arose who "knew not Joseph"—nor Chester. He himself was descending into the vale of years, and, in an evil hour, listened to the voice of the tempter, and condescended to melodrama. The London transpontine and Adelphi style of buncombe plays were strangely out of place in the American Haymarket, but, having once stooped from his high estate, Pollock was too proud to recede, and piece after piece of mawkish sentiment, costermonger interest and pseudo-patriotic rant defiled the classic boards. At last that most convincing argument, an empty treasury, and an alienated *clientele* had their due weight, and Chester Pollock left his wandering after strange gods and returned to his ancient faith, in the practice of which we leave him, and next week will discuss the second order of managers, "The Commercial."

Mr. Clarke Flits Across.

A MIRROR representative met Mr. Kit Clarke in an up town hostelry early in the week. An appearance of melancholy seemed to have settled upon Mr. Clarke, but on being addressed the gloom dispelled and the hustling manager gave THE MIRROR man a brief outline of his plans for the future—and rather ambitious plans they are.

"I have just written my late associate, who is in Europe," said he, 'that I will not be one of him next season. But I have formed his company, booked it for forty weeks, and attended to all the details. I do not go a fishing with Arthur Chase this Summer. I am going to fish in the dramatic waters of Europe. I have made arrangements to sail on Thursday, July 1, by the North German Lloyd *Werra*. I have my eye on a celebrated German soubrette star. She is a very versatile creature—acts and sings in three or four languages, and has a large and varied repertoire."

"Who is this gifted being?" asked THE MIRROR man.

"When I have secured her THE MIRROR shall know by cable; for if I fail to get her I will then not be subjected to unkind remarks on my ill success. However, if I fail in one direction I shall try in another. If I fail in all directions I'll stay abroad for a year anyhow, for I need rest. In my pocket is a letter of credit for 15,000f. So I'm prepared for a long siege. In the event of my prolonged absence the next American amusement season will have to struggle through on its merits."

Professional Doings.

—Colonel McCaull and Mme. Cottrelly sail for Europe on Saturday.

—Edward Harrigan's Old Lavender has been well received in Boston.

—J. W. Shannon has re-engaged with James O'Neill for Monte Cristo.

—L. M. Crawford, manager of the Kansas circuit, is expected in the city to-morrow.

—A. E. Summer is attending to the business interests of Adelaide Praeger, the prima donna.

—Etelka Wardell and Lizade Le Baron have been engaged for the Wages of Sin company.

—Harry E Sanford has been promoted from advance work to the management of Maggie Mitchell.

—R J. Lowden, manager of the Avenue Theatre, New Orleans, is in town for the Summer.

—Wemyss Henderson, advance or manager, is open for offers. He is at the Chicago Opera House, Chicago.

—Sophie Eyre, W. J. Ferguson, Rowland Buckstone and R. B. Mantell are on their way East from the Pacific Coast.

—Birch and Cotton's Minstrels will open at the Standard Theatre, San Francisco, on July 3, and try to become a permanent institution.

—The Matt Morgan Diorama Company will give a week's exhibition of war pictures at Heuck's Opera House, Cincinnati, in October.

—A. C. Moreland will probably be engaged as interlocutor for Dockstader's Minstrels, which open at the Comedy Theatre in the Fall.

—Carrie Swain appeared in George Hoey's new play, The Ragamuffin, at the San Francisco Alcazar on Monday night. It was well received.

—James Collins, the well-known manager and actor, has been appointed to the position of business manager of the Coney Island of the West Excursion Company at Cincinnati.

—The report current in the newspapers recently that E. E. Rice had sold out his interest in Evangeline to W. W. Tillotson, is emphatically denied by Mr. Rice's representative in this city.

—The following company has been engaged to appear in Soldiers and Sweethearts: Frederic Darrell, Owen Westford, Charles Vincent, R. J. Dustan, Susie Russell, Ada May Drew and Madame Ragua.

—Almy Le Grand, in Fred Marsden's Patent Rights, plays a four weeks' Spring engagement at the Union Square Theatre. Dates have been secured at St. Louis, Chicago, Philadelphia, Cincinnati and Boston.

—Heinrich Conreid has made a contract with Herr Sonnenthal by which that artist will return to this country in the Spring for a series of twenty performances, only one of which will take place in the Metropolis.

—The following people have been engaged for Jacob Litt's Lights o' London company: Samuel Hemple, J. W. Hague, Elizabeth Andrews, Eva Everson, Helen Weathersby and J. W. Mitchell. Thomas Davis has been engaged as advance and Charles Bacon as acting manager.

—North Scituate, Mass., is filling up with professionals. Recent arrivals are Charles H. Bradshaw, Mr. and Mrs. Harry Sellers, George C. Boniface, Mr. and Mrs. H. A. Weaver, Jr. (Stella Boniface) and others. Many actors own or rent cottages at the Beach.

—J. P. Simon, of Concordia, Kas., wants a full dramatic company for a season of nine months, opening August 24. He prefers people who can play brass instruments as well as act. Mr. Simon is spending the Summer on his farm in Hamilton County, Kas.

—Erminie, although in its eighth week at the Casino, is still running to crowded houses. Rudolph Aronson will depart from his usual custom this year and not give a matinee on next Monday, the 5th of July. Francis Wilson has added several new verses to his Dickey Bird song, which are received with shouts of laughter.

—Margaret Mather opens in San Francisco on August 2. The play selected is Romeo and Juliet. All the magnificent scenery used in the Union Square production was transported to the Coast some time ago. All the company is engaged in the East, and it will shortly begin the journey westward. The selection of Romeo and Juliet necessitates extra rehearsals.

—The Actors' Fund Registry is filling the ranks of the following organizations: Jacques Kruger's Dreams company, Charles Stedman's Our Boarding-House company, Charles W. Pope's company, Helen Adell's Dramatic company, Rose Levere's company, W. J. Florence's company, George H. Adams' Missing Link company, J. B. Polk's company, and many others.

—Jules Cluzetti, leading tenor of the late Aborn Opera company, writes THE MIRROR a long account of the bad treatment of the members by the management. They were deserted and left to shift for themselves in a strange city, and several were turned out of the hotels and compelled to walk the streets all night. Trunks and costumes were attached and left behind. Altogether the conduct of the management was disgraceful.

—Quite a funny thing occurred at the Casino last Saturday afternoon. For quite a while the two comedians, Daboll and Wilson, had noticed that everyone on the stage was getting flowers but themselves. The gentleman determined to surprise each other by a basket of flowers on the occasion of the matinee. Their surprise can be imagined when two ushers advanced down the aisle with a basket for each. The joke was explained later in the day.

—George E. Rogers writes from Milan, O., to say that he has not surrendered Davis' Opera House in Findlay to Fred. H. Whipple. Mr. Rogers says with emphasis: "I alone am the lessee and manager of the Davis Opera House, and am in possession of the same. I am booking attractions for the Davis Opera House at Findlay and the Faurot Opera House at Lima." Last week THE MIRROR correspondent at Findlay wrote that the surrender to Mr. Whipple had been made.

The Giddy Gusher.

Walt Whitman's line "to loaf and invite one's soul" runs in my head this blessed day. A breeze such as stirred the leaves on Mount Olympus and freighted with the perfume of ten thousand bunches of catalpa tree blossoms is blowing your Gusher's tangled locks about her intellectual brow and bringing out freckles as big as a canary on her alabaster skin.

A moving wall of swaying branches provokes a slumberous spirit The unending chirp of a multitude of birds in those branches adds a Winslow's Soothing Syrup influence. There is a straw at my elbow that has no connection with the wind that blows, but serves as an acqueduct to a pitcher of delight—in which Pommery, cucumbers, lemons, pontet canet, sugar and liquid bliss meet to part—no more.

* * *

I cut the leaves of some English papers, and lazily swing in my hammock and read a sentence once in five minutes. On a day like this you don't want to hurry your perceptive or reflective faculties an atom. I wouldn't accelerate the wheels of existence for the world, for never may I be as well off again. I can't think there's another day in the calander as perfect. I shall never be as young again; I may never be as free from earthly care, nor ever feel as gorgeously well and happy. Under these circumstances do you wonder I hate to stop and write a Gusher?

* * *

Supposing I try the scissors. Here's a paragraph in the *Bat* that proves the benefit business has been run into the ground in London as well as New York. Arthur Roberts (one of the most attractive names a beneficiary can put on a bill) is walking on the Strand with a friend when he says: "By the way, who is the party I sing for this afternoon? Is he connected with the profession? Is he an old man or a young one?"

It's quite a delight to read the *Referee's* remarks on the Daly company. "Carados," the musical and dramatic critic of the *Referee*, has the wittiest pen and the clearest head of all the theatrical writers on the London press. I have followed that writer's opinion of plays and players for five years, and I can't call to mind an instance wherein he made a mistake. He is what John Lutz once said of Laura Keene—"a most judgematical person." My friend "Carados" is fervid in his praiseful utterances concerning Lewis and Drew and Rehan and Mrs. Gilbert—that "delightful old woman," he calls her, and indeed she is. I only wish the manager would give the Londoners a chance to see that astonishing old lady in Pocahontas. The dance of Mrs. Gilbert in that burlesque is the funniest thing ever done by mortal woman on the stage.

* * *

Reading the names of New Yorkers now playing in London, I wonder how on earth two clever Yankees ever came to start out on a public career with such infernal ones as Lilly Grubb and Otis Skinner. If ever there was "just cause and impediment" it lies in that ugly pair of names—Grubb and Skinner. I'd have turned 'em tail to and made Burg and Renniks of 'em. They have noble reasons for taking stage names, and if Lily and Otis wander through a theatrical career with those dreadful surnames, they will never achieve celebrity of any great account.

* * *

The educational institutions of this country are turning out just now some of the most unpleasant girls that that ever dosed a suffering public with conceit.

They know it all and a good deal more. They have a smattering of weak 'ologies and strong 'isms; they stimulate each other in assertive and aggressive impudence, which they mistake for independence; and oh! how I love to run upon a member of this class.

* * *

Vassar seems the hotbed in which this fungus propagates most plentifully, and the Normal Schools send out wonderful crops. Poor Mrs. Pratt sent her Ophelia to one of these institutions, and the young woman came home with the wash, last Saturday night, done up in tasteful style. I lighted on her Sunday. She wore eyeglasses, and a far-off look behind 'em, as if she'd got quite beyond the family and its friends.

"Injured your sight with study, Ophelia?" I asked.

"I beg your pardon."

"Impaired your intellect with chewing-gum? They say one of the first indications of brain-softening is trouble with the sight," I continued.

"My vision has been imperfect for quite some time," she condescended to reply.

"Going with your ma to hear Dr. Bible-banger this morning?"

"No, Miss Gusher; my views are totally opposed to the accepted tenets of religion. I cannot view creeds as I did when you saw me last."

"Owing to this imperfect vision for which you wear the glasses?"

"By no means; but owing to the enlargement of my views. Our Phi Omicron Psi Chi Society solved the problems of our entity and destroyed the baseless fabric of the creeds."

"Indeed, a very powerful society. You have not assumed a prominent position among savants as yet. I can't q ite call to mind the name of your order."

"The Phi Omicron Psi Chi——"

"Oh, yes; indicative of erudition. And so this sweet scented society has educated you up to unbelief and indigestion?"

"Its researches have been as exhaustive as anything of late years. We began to project our astral bodies the last term."

Then I asked this sweet girl graduate what she was going to turn her attention to, because in the cause of matrimony and maternity an abstruse and metaphysical female couldn't be expected to enlist. To my intense surprise I found she had elected for the stage.

"There is such a field for usefulness there. The stage is such a school."

"And you intend to attend that school?" I asked.

"I intend to teach in it," she answered haughtily. "I can tell the profession so much. My hints and suggestions will enable artists to arrive at effects so much more quickly than by the old methods."

"Undoubtedly," I said, "I will speak myself to Joe Jefferson and write this week to William Warren. Unfortunately for him he is in Boston."

"But my views will reach him. I'm going to write them and print them."

* * *

I looked at the skinny little thing. Her clavicles rent the air and her sternum stuck out like the prow of a Perry auger. She has a way of sticking out her arms and leaning back on the atmosphere that was too affected for endurance.

"Shut off that swagger, Ophelia," said I, "and listen to a few plain truths. You are a simple, commonplace little woman, physically and mentally. You will never make a mark in this world. All you ever will be you are. It is the height of impudent ignorance to set yourself up as a mentor. To think of writing articles for the guidance of experienced professionals after one course of elocution in a girls' college is simple, unadulterated rot. To give suggestions to men or women entering on the career of acting, you yourself knowing nothing about it, and being a wretched little walking lady at best—why, it's paralyzing. You have got a few sentences from Compte and Kant by heart; a few ideas from Swedenborg, and there you are; in the language of the Bowery, "You have bit off more than you can chaw." Drop off your stilts Ophelia, and sew buttons on your father's shirts, and darn your mother's stockings. Don't go running round town, as I hear of you, with a play you are trying to write and a novel you are translating. You don't fool any one with these speeches. Every one takes you, at first sight, for exactly that which you are—a very mediocre person.

* * *

"Gladstone is not depending on any correspondence with you for his future attitude on the question of Home Rule. You have been very rude to several people lately. When pretty Polly Perkins introduced you the other day as her friend you thought you were a sort of petticoated Carlyle and made this speech:

"'My dear, I can't let you say I am your friend. I have no great regard for you; let us merely use the term acquaintance.' Why, Ophelia, you are a feminine ass, and that speech of yours was idiotic affectation. Now don't go writing any information for actresses; don't, on the strength of a few rehearsals with amateurs, give artists any hints on getting up in parts or on their behavior behind the scenes; don't try to 'teach your granny to suck eggs.' You are a dismal little failure thus far, and unless you strike a narrow-gauge track I don't see that your puny engine will carry you very far." I don't think Ophelia gave me a word back. She was indignantly silent, and she said next day that the most disagreeable person she ever met was your

GIDDY GUSHER.

Our Slow Summer.

Up to the hour of the issue of this MIRROR there had not been during all the month of June in New York City what might be called a sweltering night. June seemed to have traded garments with October. On many mornings fire has been found to be very comfortable just in taking off the chill. Not a really hot night in the city in all the month of June! Some two or three nights were warm, but simply by comparison with the extreme coolness of the average Reports from seaside and mountain resorts tell of actual suffering from the cold. But only the vanguard of wealth and fashion has as yet deserted the populous centres for these resorts. Hotels, villas and cottages bear a deserted appearance, and their owners and landlords are sitting in sackcloth and ashes.

What does this turning of the cold shoulder upon the genial warmth of the early Summer portend? It must have its effect upon the theatrical season. Shall the regular season hereafter end in July and open in October? The coolness of June is very generally reported from all over the country. Here and there a warm wave was chronicled, but these were of short duration. Even in May correspondents once in a while took note of a passing unusual warmth of the weather; but Spring overcoats were never scarce, and may even now be met with in the early morning The prevailing low temperature of May and June will probably be made up for in the first six weeks of the Fall or in a more than usually protracted Indian Summer Therefore those travelling managers who make an early opening the coming season will do so at some risk, especially those who undertake to fan a breeze in August. And an unusually large number of companies will open in that month, while September has its full quota.

Nearly all the city theatres have done a good business during the month just closed. The few that have not done well have had either poor entertainments or attractions not suited to their patrons. It's an ill wind—or a cool wave—that blows nobody good. But what is the harvest to be in the early Fall?

Professional Doings.

—Bertie Damon has returned to the city.

—David Henderson, of Chicago, is in the city.

—J. M. Hill arrived in the city on Tuesday from Chicago.

—Margaret Mather's season of thirty-five weeks is all booked.

—P. L. Wheeler has signed to go with Frank L. Goodwin next season.

—Frank G. Cotter, manager of J. B. Polk's company, is suffering from an affection of the eyes.

—Evangeline opens at the Hollis Street Theatre, Boston, on Sept. 6, for a season of four weeks.

—Lotta begins her season at St. Paul, Minn., on August 30 Of her time thirty three weeks has been filled

—Osmond Tearle's new play has again been re-named. This time it has been called Kenneth Gordon.

—An attraction is wanted to apen a new Opera House at Maynard, Mass., on the Fourth of July.

—Adolph Jackson, late with T. W. Keene, has been engaged by Neil Burgess for leading juvenile in Vim.

—The Tin Soldier opens its season of three weeks at the Bush Street Theatre, San Francisco, on Sept. 27.

—S. H. Cohen again warns managers against producing The Long Strike. He will prosecute infringements.

—Frank Knowland, late with the Ullie Akerstrom company, is engaged for leading juveniles with D. E. Bandmann.

—During the absence of Daniel Frohman in Europe the Lyceum Theatre interests are in the hands of W. W. Randall.

—Hercat, the magician and general entertainer, has gone to England to fill Summer engagements. He returns in September.

—Lew Dockstader has in view the opening of the Comedy Theatre as a minstrel hall, with a well-known hotel man as his backer.

—Pearl Eytinge has decided to return to the stage. She has received an offer to become a member of the Pastor company.

—Samuel Alexander and Fred. Lennox have safely arrived in the land of Home Rule agitation, and report a very pleasant voyage.

—Randall's Theatrical Bureau is now booking attractions for two hundred and forty-six out-of-town opera houses and theatres.

—The leading men for Edwin Booth and Lawrence Barrett next season are Charles Barron and Newton Gotthold respectively.

—The new Academy of Music at Rondout will be opened in the Fall by Clara Morris. Time is being booked by Randall's Bureau.

—Henri Rochefort has written a play for the American stage the plot of which deals with the Fenian invasion of Canada twenty years ago.

—Gus Pitou has already filled all of W. J. Scanlan's time in Shane na Lawn for next season, and twenty weeks of Robert J. Mantell's time.

—Henry Hoyt recently visited Battle Creek, Mich., to superintend the photographing the scenery of Zozo, which he is about to duplicate.

—Dr. Richard B. Marsh, late manager of the Lexington (Ky.) Opera House, has been engaged as business manager for Cora Van Tassel.

—J. C. Kenny, for two seasons with Roland Reed, has been engaged as musical director for the Summer season at the Bijou Opera House.

—Smiley Walker, press agent of the Fanny Davenport company, has been engaged as business manager of the Cincinnati Zoological Garden.

—A theatre for the exclusive production of Hebrew plays is to be built at the lower end of the Bowery. One Silberman will be the manager.

—Charles Frew. is at his home near Cleveland. Mr. Frew is at liberty to accept engagements until October 30, when he opens with George S. Night.

—Murray and Murphy begin their season in Our Irish Visitors at the Boston Theatre on August 20, their time of forty weeks having already been filled.

—F. Y. Allen and F. W. Atcheson have secured the management of the Opera House at Salem, O. Mr. Allen is THE MIRROR correspondent in that town.

—Lillian Olcott is expected back from Paris the first week in August when she begins rehearsals at once of Theodora, which opens at Niblo's on Sept. 13.

—Some of the Southern managers have formed a union with a view to securing better attractions and lowering prices. The latter step is quite a departure.

—George O. Starr, manager of Starr's Opera company, is in town, and intends remaining here until August 1, when he will go to Europe to remain eight weeks.

—H. S. Taylor has filled ten months of time for Richard Mansfield in Prince Karl.

—John E. Warner, who is summering at Sharon Springs, N. Y., has received an offer from Wilson Barrett, the English tragedian, to manage his American tour.

—Next season Aimee will confine herself to Mam'zelle, Divorcons and a new play which she has recently accepted. Her managers refuse to pay royalties for any others.

—Hans Kreissig has been re-engaged as musical director of Adelaide Randall's Bijou Opera company. The company will open in a short Summer season on July 5.

—Mrs D. P. Bowers will open her season and the New Chalet Bijou Theatre, Pittsburg, simultaneously on Sept. 6. Fully twenty-five weeks of her season has been booked.

—J. Duke Murray is busy at work helping to make out Milton Nobles' route for next season. The coming will be Mr. Murray's fifth season as business agent for Mr. Nobles.

—Albert Klein, formerly with Shook and Collins' Lights o' London company, has been engaged as assistant stage manager and property-man of Richard Mansfield's company.

—Manager I. J. McCandless, of Butler Pa., wants a good opera company for week of Sept. 13, at his Opera House. This is the week of the County Fair, and good business is assured.

—Mrs. Mollie Bernard, the past season with O'Conor's Tragedy company, is at liberty for character and leading heavies. Mrs. Bernard reports a very pleasant tour with Mr. O'Conor and his company.

—Mrs. Louise D. Russell, to whom a song entitled "Give Me Back My Sailor Lad" was recently dedicated at the suggestion of J. H. Huntley, has very flatteringly complimented the author, J. P. Skelly.

—The following company has been engaged to support J. B. Polk in Mixed Pickles: Alexander Vincent, Milton Rainford, J. W. Parker, Fannie Denham Rouse, Fanny L. Burt, Nanny Cotter and Julia A. Polk.

—Harry Pincus writes that it was a mistake to open with Our Strategists in London—too much American opposition. The other American companies have badly handicapped Mr. Pincus and his little band.

—W. H. Bryan, for several seasons with the Chanfraus, father and son, is at present in the city awaiting an engagement for eccentric comedy or old men. He has received some offers, but has not yet signed.

—All of the time of Joseph Jefferson's season of fourteen weeks, which opens in Denver, Col., on Sept. 16, has been booked. Mr. Jefferson fills an engagement of three weeks at the Star Theatre in November.

—At the residence of the bridegroom's mother, in Brooklyn, J. Oakey Hall and Miss Josie Devoy Barry were recently united in marriage. The couple are known professionally as J. O. Hall and Josie Devoy.

—The Thalia Theatre Opera company opens its season of forty weeks in all the principal cities of the country, at Detroit, in October. Manager Amberg will leave for Europe the first week in July to select new artists.

—H. W. Ellis' comedy, Con O'Grady, will have its first production at the Windsor Theatre on Monday, July 12. The cast includes Augustus Frankel, Robert Burlaby, William J. Shea, Joseph C. Mason and John Regan.

—In the house-bill of the Opera House at Oshkosh, Wis., the head usher is named as "chef d'auditor," while the chef d'orchestre is merely a "musical director." But the chef d'auditor sails under the appalling name of Kezertee.

—Confidence men, sneak-thieves and gamblers seem to be more than ever the accompaniments of circuses this season. Even the big shows are unable to rid themselves of these pests. The smaller concerns sometimes wink at the evil.

—Evangeline has been doing an unprecedented business at Hooley's Theatre, Chicago, the receipts for its five weeks' stay averaging $5 000 a week. In consequence the burlesque will probably be kept on at that house the entire Summer.

—Milton Nobles has called in The Phœnix, starred in by Max Fehrman, his comedian. Local managers would persist in announcing it as "Milton Nobles' Phœnix," thus associating Mr. Nobles with the play, and to a certain extent misleading the public.

—J. P. Garland, with headquarters at the Theatrical Exchange, No. 23 East Fourteenth street, is New York representative for the following towns in Texas: Sherman, Fort Worth, Paris, Gainesville, Cleburne, Abilene, Calvert, Honey Grove and Bonham.

—The new Opera House at San Antonio, Texas, will be finished by Jan. 1. It will be one of the finest theatres in the South, with a seating capacity of 1,500. Ernest Rische, who also controls Turner Hall in that city, will be business manager and lessee.

—Morris Warner is making his mark as a circus press agent. He was recently a reporter on the press in this city. This is his first season with a circus. Manager Davis, of the People's Theatre, gave him the boost that landed him on the right side of Barnum.

—Milton Nobles opens season at the Grand Opera House, Chicago, on August 16—just one year to the day from the opening of his last season in the same city. He will play five weeks in Chicago during the season, and nine weeks in and around New York City. His company is all engaged.

—Harry Meredith will begin a starring season in September in a new play entitled Ship Ahoy! or, The Sailor's Daughter. The play tells a very pretty love-story. All the action takes place on shipboard. There are to be no waits between the acts, the curtain merely going down for an instant to rise again immediately.

—The season of the Windsor Theatre will close with the week of July 19, on which evening will be revived the old time Bowery play of Jack Sheppard from the Cradle to the Grave, with N. S Wood in the title-role and such old familiars as Mrs W. G. Jones, Millie Sackett, Maurice Pike and Joseph P. Winter in the cast.

—McElfatrick's plans for Chalet and Gulick's new Bijou Theatre, Pittsburg, are completed. The reports of trouble between the lessees and the owners are utterly groundless. A fine line of bookings has been made, including Mrs. Bowers, Margaret Mather, Kate Claxton, Shadows of a Great City, Salsbury's Troubadours, Erminie (Casino company), Clara Morris, Rose Coghlan, Kiralfys' companies, all of Hoyt's companies, and many others equally strong. Over twenty weeks have been booked.

—A. H. Simons is building a [illegible] Elizabeth, N. J., to be known as the Temple Theatre. It will probably be [illegible] about Sept. 20.

—Matt. Brennan has booked the drama Youth solid for the season. Local talent in imposing numbers will be [illegible] the stage, and already a spirit of [illegible] arisen. Competitive drilling is in order, prepare for the fray, and the local [illegible] given will no doubt have its effect at the office.

—Manager Harry C. Ferren, of [illegible] N. Y., has been prospecting in Batavia with a view to securing a site for an Opera House. He was representing the Miner Brothers, of Buffalo. Mr. Ferren met with encouragement, but matters have not yet taken shape.

—The Grand Opera House at Nashville, Tenn., has been remodelled and refitted, making it to all intents and purposes a new house. The seating capacity is 1,800 Newman and Houston are the new managers, and H. E. Stevens, at 1166 Broadway, is their New York representative.

—S. H. Cohen has secured a four-act farcical comedy, by Frank E. Dunn and Allen Crowther, entitled On the Sahara. Mr. Cohen is booking it in leading theatres. The comedy is very highly spoken of by those who have read it The printing, from the Brooklyn Times Job Print, will be entirely new and very elaborate.

—A. S. Pennoyer is managing a comic opera season at Atlantic City, N. J. He has charge of the great Iron Pier, which extends half a mile into the ocean, the pavilion seating 5,000. Mr. Pennoyer has good prospects for success in his Summer venture; but he would like to remind managers that he is open for offers for next season.

—The new Oil and Iron circuit, comprising five cities in Western Pennsylvania and one in Eastern Ohio, is ready to book leading attractions for a week of one-night stands. A lot of desirable open time is open between now and Dec. 20 The population of the six cities aggregates nearly 100,000 Secretary, E. A. Hempstead, Meadville, makes all the contracts.

—The People's Theatre, New Bedford, Mass., is the old Liberty Hall transformed. Offers from the best dramatic, operatic, burlesque and vaudeville companies are solicited. They will be booked for one week at popular prices. The house seats 1,400, and there is a population of 35,000 to draw from. The stage, which is 40x60, is well stocked with scenery. A. S. Foster is the agent.

—Geoffrey Hawley has been engaged to play the part of Tom Nolan in Daddy Nolan in place of Victor Harmon. The play is making to splendid business at Tony Pastor's, where it will be kept on until September, when it will be taken on the road, the season opening in the West. The months of September and October will be filled by Dan Sully with different combinations until the house is taken again by Tony Pastor in November.

—The Batavia (N. Y.) manager, Harry C. Ferren, is willing to work for glory as well as dollars. Not content with offering [illegible] per cent. to leading attractions, he [illegible] ninety per cent. to Lawrence Barrett and one hundred per cent. to Edwin Booth. [illegible] citizens of Batavia will erect a [illegible] Mr. Ferren on which will be inscribed: [illegible] ward and Upward to the Highest Pay Company.

—Miss Phœa McAllister appears to be very popular in Binghamton, N. Y. Her manager, Mr. J. V. Farrar, sends THE MIRROR the diagram (advance sale) of the Opera House on the occasion of the lady's recent benefit in that city. The diagram bears the marks of wear and tear and is torn here and there, as though there had been much scrambling to procure seats. A stout Faber has marked down nearly every seat as taken. This is quite complimentary to Miss McAllister, even at popular prices, so-called.

—A dinner was given to Charles H. Mathews and Harry E. Sanford by a score of friends on "The Broadway" on last Saturday night. Mr. Mathews is the acting manager of the Grand Opera House and Mr. Sanford is the manager of Maggie Mitchell. They are on the eve of departure for Europe. The dinner was a very pleasant and informal affair. Twenty-three guests sat down and the grey dawn was near at rise. Judge Gedney, Mr. Mathews, Mr. Sanford and others made speeches. Toasts were abundant.

—John Stetson denies the report that he is going to Europe this Summer. "Everything is fixed at the Fifth Avenue Theatre, which will be thoroughly overhauled and cleaned during the hot months," he said to a MIRROR reporter the other day. "and I shall spend my time between Boston and this city. I have fixed no line of policy for my theatre in this city next season, and with the exception that Mrs. Langtry comes in September and the Gilbert and Sullivan opera in October, nothing has been settled as yet."

—W. J. Gilmore has been in Europe for some time on the lookout for novelties for his famous Devil's Auction. He has been successful in his searches, and the Auction will start out early in August with an entirely new outfit as to scenery, mechanical effects and company. It will be the most imposing spectacular entertainment on the road. Charles H. Yale, so long identified with the Auction, will remain as sole manager. W. J. Gilmore, of the Grand Central Theatre, Philadelphia, has been for some time the sole proprietor. Mr. Yale has selected George H. Murray to go in advance.

—"I closed my season of forty weeks about a fortnight ago," said James F. Cosgrove, of Banker's Daughter fame, to a MIRROR reporter recently, "and I must say that, considering everything, we have done remarkably well. There were any number of unfortunate and untoward circumstances that one had to fight against, of which the labor trouble is no small item. My next season, which will be the fourth with The Banker's Daughter, will open at Bangor, Me., on August 16. I shall manage as usual, while George W. Stanhope has been re-engaged as advance. All of the principal members of the company—most of whom have been with me two or three years—will remain. I shall have a new Lillian, but I am not at liberty yet to reveal names. Only part of the season has been booked, this having been done purposely, as I am now making arrangements for another piece. It will either be a Union Square Theatre success or else [illegible] piece. Our only engagement [illegible] February, when we appear at the [illegible] Theatre."

PROVINCIAL.

BOSTON.

Robert McWade appeared in Rip Van Winkle during the week just closed at the Boston Theatre. I went out of mere curiosity, honestly expecting—I scarcely know why—to see a very commonplace performance. But I was most agreeably disappointed. There is a flavor, one might say, of the variety stage about the first scenes, or, rather, to be more just, of the Dutchman made familiar on the variety stage; and the conception of character throughout is consistent with that idea. The awakening is artistic, and the subsequent action and accompanying business are well chosen and rendered. Charles Kent appeared as Derrick Van Hector, and played the character naturally and effectively. In the second act, though he was not billed, I had no trouble in "locating" Mr. Kent as the spirit of Hendrick Hudson, where his facial make-up would frighten a school into convulsions.

The Mikado was substituted for H. M. S. Pinafore on Tuesday night at Oakland Garden, and was given during the remainder of the week, with the same cast principally as when given by the Gilbert Opera co. at the Dudley Street Opera House, a few weeks ago. I spoke highly of the co. then, and would simply repeat the same remarks if any reiteration were needed. The weather has been simply terrible, and on several evenings fires have been more comfortable than out-door performances of opera.

The Leather Patch did a large second week's business at the Boston Museum.

Olive West was taken with a fainting fit on Wednesday afternoon at the Windsor Theatre, when the audience was dismissed and the engagement of the Mestayer Comedy co. was cancelled. Then there was hurrying to and fro, and Acting Manager J. W. Randolph had a chance to show what he was made of. First he took possession of a district messenger room, and in fifteen minutes had every available boy rushing hither and thither in search of variety people. The late afternoon papers contained the announcement of a performance that evening, and at eight o'clock the curtain was rung up as though nothing had happened. It is very evident that Dr. Lothrop made no mistake when he intrusted the management of the Windsor to Mr. Randolph. At any rate, Mr. Randolph didn't require any boy with a fan to keep the flies off him on Wednesday. An amateur night was given Saturday, and much fun was the result.

The Ida Siddons co. appeared at the Park Square Gardens last week.

The promenade concerts continue to do a good business at Music Hall; but I do not like tobacco smoke and beer well enough to attend them.

The Oriental Garden, opened recently at the Highlands by George Loesch, failed to secure patronage, and has ceased to exist.

I called on Charles Kent recently at his pleasant residence in the Albemarle, and was shown a pretty picture he is just finishing for J. B. Mason. It is a bit of shore view, with a glimpse of the residences of Mr. Mason and of Marie Jansen's parents in the background, a literal portrait of Mr. Mason's yacht Fantine composing the central point of interest of the picture. And a very good picture it is, too. Mr. Kent is an artist with the brush as well as on the boards.

Boston is pretty thoroughly satisfied with the selection of Charles Barron to be leading man in Edwin Booth's support.

I forgot to mention further up in this letter that Mr. Randolph has made a wonderful transformation in the Windsor Theatre boxes. I think I could have enjoyed myself at even a worse show than that of last week while sitting therein.

Digby Bell and Laura Joyce are at Ocean Spray.

Annie Clarke is at her farm in Needham.

May Davenport has gone to Cantor, Pa., for the Summer.

James A. Hearne's Minute Men will have a grand scenic production at the Boston Theatre in September. The battle of Bunker Hill will be one of the scenes, in the presentation of which it is said that 250 people will appear.

Edward Harrigan and Mart Hanley will go with their families to the Adirondacks immediately after the conclusion of their engagement at the Boston Museum next Saturday.

CHICAGO.

The third week of the Madison Square co. at McVicker's was quite as successful as the previous two in the amount of patronage extended to the really admirable artists of the co., all of whom are now on such friendly terms with the public that their appearance in the new play, Love's Martyr, this week is certain to attract large houses. I send the story of the drama and the cast, but how it was acted and who made the hits must be left to my next:

General Moray, being obliged to leave India on account of his health, sails for France with his wife, the daughter of Admiral and Madame de Marche, who reside in Paris. Paulette, the daughter of General and Madame Moray, being ill, is left in India. During the voyage and while Madame Moray is too ill to attend to the General, he receives many attentions from Anibal Palmieri and his sister, the Duchess de San Lucca, who at the termination of the voyage become the guests of the Morays in Paris. The fascinating Duchess, who is, like her brother, an imposter, schemes to win the heart of General Moray. Anibal tells her of a rendezvous he accidentally witnessed between Madame Moray and a young man, who demanded one hundred thousand francs for letters of a compromising nature. The Duchess tells this story to the General, who demands proof, but discovers it immediately through the family jeweler, with whom Madame has pledged her jewels for one hundred thousand francs. Robert Pruel, the natural son of Madame de la Marche—and Madame Moray's brother,—comes to the house for the money, and brings the letters written by his mother, whom he had never seen, as he demands the price of silence. Mme. de la Marche enters, bitter accusations rise to his lips, but he is impelled to doubt by Mme. Moray. Mme. de la Marche greets him with tones and manner so kind and touching that his heart is melted. He now refuses the money that Mme. Moray urges him to take, even as a sister's gift. He gives her the letters, and claims only a brother's kiss in return. The General enters and discovers the embrace. He demands the letters. Pruel throws them into the fire, and in the struggle that follows the General shoots him, and he dies at his mother's feet, preserving her secret. At the trial Mme. Moray keeps her mother's secret by confessing that Pruel was her lover, exonerating General Moray, and by the French code divorcing him. He marries the Duchess, and Paulette returns to her home only to find everything changed and her mother supplanted by another, to whom she refuses to yield her love and respect. She is forbidden to see her mother, but through old Corporal Pichot, who, true as steel, never believed Mme. Moray guilty, and Mr. Drake, a big-hearted Scotch lawyer who brought her from India, a meeting between mother and daughter is brought about at the home of Admiral and Mme. de la Marche. The general discovers them together, and finds that, though believing her guilty, he still loves Mme. Moray. Palmieri now succeeds in getting the General's property an I honor involved, and demands the hand of Paulette, who consents, to save her father. She confides in Corporal Pichot and Mr. Drake, who, as the marriage contracts are about to be signed, expose the conspiracy and show that the real Anibal Palmieri and his sister are dead. The false one, a clerk in the consul's office at Naples, who had stolen the Palmieri papers, and with Medusa, premier danseuse, alias "the duchess," assumed the name and secured the estates. Mme. Moray, "the martyr," is restored to husband and child and preserves her mother's secret. The cast was as follows:

Admiral de la Marche.....C. P. Flockton
General Moray.....Herbert Kelcey
Comander of French forces in India, on sick leave.
Peppo, alias Anibal Palmieri.....Walden Ramsey
Formerly copyist in Neapolitan Surrogate's office.
Robert Pruel.....Louis Massen
Illegitimate son of Mme. de la Marche.
Sir Ellis Drake.....J. H. Stoodard
Merchant and counsel for the Italian Government at Calcutta.
Corporal Pichot.....W. J. Le Moyne
Trusted servant of General Moray.
Giacomo, Valet to the Duchesse.....E. M. Holland
Mme. de la Marche.....Mrs E. J. Phillips
Wife of the Admiral.
Medusa.....May Brookyn
Alias Claudia Palmieri, alias La Duchesse de San Lucca, former danseuse at the San Carlos, Naples—Sister to Peppo.
Paulette Moray.....Annie Russell
Daughter of Gen. and Mme. Moray—aged seventeen.
M. Smith, jeweler.....William Davidge
Footman.....Herbert Millward

The fourth week of Evangeline showed no abatement in the crowd of men who nightly ogle the girls. The same bill will remain at Hooley's until the regular season opens, if nothing happens to cause an earlier retreat.

The Japanese Village is having fair success at the Columbia. Two Sunday receptions will be held hereafter.

The Horse show at the Academy has not done very well the present week. This sort of entertainment has been overdone in this city. This is the last week. On the 5th the theatre will be open for a benefit performance to Mrs. William Emmett, and on the 11th a grand musical and dramatic entertainment will be given for the benefit of the new Masonic Orphans' Home, under the auspices of the Masons of the city.

The opening of the Casino (formerly Chicago Museum) on Saturday night was a grand success, so far as numbers were concerned, and every one voted the cafe over the finest thing in the way of interior decoration in the city. But the less said about the opera performance in the theatre the better. Erminie, libretto by Fred. Dixon, music adapted from the piano score of Jaxobowski, was poorly done, by what seemed to be an inferior company. If it proves otherwise, I shall be pleased to note the fact, but a cheap company is unquestionably in, and the enterprises heretofore started in the same place failed because the management thought cheap opera-singers were necessary to cheap opera. A very great error.

Kellar, the magician, is still drawing good houses to the Madison Street Theatre.

Manager J. M. Hill left for New York again on the 26th inst. He will be here again before the end of the week.

Little Ethel Hurlbert, aged six, a grandchild of Manager R. M. Hooley, died at his Long Branch cottage on June 24 of bronchial pneumonia.

SAN FRANCISCO.

JUNE 29.

The sensation of the past week was the siege of the California Theatre by its former proprietor, Al. Hayman, through his attorneys, and its recapture by McKee Rankin, the present lessee. I will make a brief statement of the facts in the case, omitting comments as to motive and results. Rankin was short $435 on the current month's rent, and took an extension of a few days in which to pay it. The few days expire, and he tenders the money to Hayman's representative, who refuses it. Then, within a few hours, Hayman's man, unarmed with the proper legal authority, takes possession. The Rankin party put him out and get repossession, which they now hold. This states the actual situation, without explaining details, the mode of legal procedure, or the cross-fires of the parties, the outcome of which may spend the Summer in the courts, or at least until after the Grand Army encampment. After that neither party wants the house, so it is stated. Mr. Hayman arrived home to-day, and I believe the matter will be settled up without further litigation.

This is what has been going on outside the theatre, and as for the inside there has been no such tempting performance. The success of the week is that of John T. Raymond and The Magistrate at the Burt Street Theatre, and other pleasant hits, no less than Mr. Raymond's, have been those of Sam Sothern, who plays the irresistible boy, and Eleanor Carey, his delightful mother. The house has been crowded each evening, with a large Wednesday and Saturday matinee.

The Marble Heart was not a greater success than Moths or Valerie, even with Mantell, whose Raphael was not acceptable to the critics or the people. Miss Eyre was no more fortunately cast in Marco. Nor was the play a sufficient novelty to attract the people, therefore the Baldwin suffered accordingly.

At the California a mixed bill had a tendency to improve the attendance somewhat over the week previous. Two Orphans, Pavements of Paris, Led Astray, Frou Frou and The Veteran.

Susie Williams had a very substantial benefit, Friday evening, appearing in the title role of Frou-Frou, which, for the short experience she has had, was well received. Her costumes were exquisite and her dressing of the character was all that could be required, or desired.

That incessant little bundle of effervescence, Carrie Swain, delighted large audiences at the Alcazar, and gives way at this time because the house is pre-engaged. Meantime, she and her company appear at the Bert Brothers' Oakland Theatre this week; then return to the Alcazar 28th, where she will bring out her new play, The Ragamuffin. This will be the first christening ever given a drama at the Alcazar, and should be an event of no little importance. I believe manager Frank Gardner will see that this result is brought about.

The revival of Three Black Cloaks at the Tivoli, has resulted, as usual, with the Krelling Brothers, viz.: good houses and excellent performances of the opera, most enjoyable orchestra, and delighted audiences.

La Perichole was brought out last night with Helene Dingeon in the title role, supported by the full company. The whole under the conductorship of that skilled artist W. W. Furst.

W. F. Rochester is now the stage-manager here, and to his general excellance, every curtain is witness. Brigands and Trebizonde follow La Perichole.

The Baldwin contained about the usual Monday audience last night to greet Anselma. This was the cast:

Count Marcelin de Pourtales.....Henry Miller
Count De Brionne.....Charles Vandenhoff
Oroide Brassey.....W. H. Crompton
Dr. Basilos.....J. W. Cooper
Henry Clay Rustler.....Owen Fawcett
Basil.....W. J Ferguson
General Boulevardo.....Rowland Buckstone
Grabbitt.....Harry Vaughn
Kraft.....E. J Holden
Anselma.....Sophie Eyre
Stella.....Charlotte Tittel
Mme. Celine.....Kate Denin-Wilson
Sidonie.....Louise Dillon
Josepha.....Trella Foltz
Lambert.....W. Mallon
Pierre.....J. Germon

It was better received than anything hitherto offered by the company. The players seem better suited to the parts and their parts to them. Anselma at the beginning might have saved the season. It will run half the week, and The Lady of Lyons, with Mantell and Miss Eyre, the other half.

Another opening—which filled the house last night—was that of Convict 113 at the Alcazar under the direction of J. W. Summers and Anna Boyle. Here is a list of the players:

Hattie Saulsbury.....Anna Boyle
Mrs. Saulsbury.....Miss Marshall
Pitcher.....Miss Bigger
Judge Saulsbury.....Theodore Roberts
Wiggins.....George W. Osborne
James Blake.....W. F. McConnell
Walter Osmond.....Geo. McCormack
Edward Husted.....J. W. Summers

It is a clever little company, in an old but interesting play, with some very strong situations. Miss Boyle and Messrs. Osborne, Roberts and Summers are all good players.

John T. Raymond and company, at the Bush Street Theatre, entered upon the second week of the engagement last night in For Congress, before a large and well pleased audience. This is the cast: General Josiah Limber, John T. Raymond; Peter Woolley, Esq., J. B. Everham; Horace Dexter, Frank Lane; Pelham Perriwinkle, Lewis Baker; Charles Montgomery, Harry Pierson; Alfred Wooliey, Sam. Sothern; Michael, Frank E. Lamb; John Price, Jere Lant; Anna Woolley, Helen Standish; Mrs. Susan Muffin, Bessie Hunter; Miss Jemima Grimm, Nellie Whiting; Miss Julia Free, Belle Pierson.

Mr. Raymond's season will close next week with his old time success, Colonel Mulberry Sellers, and be followed by the Bunch of Keys. The Bush is now offering the very best attractions, and in consequence, does the largest business.

The California was filled last night to witness the christening of Clay Green's new play, The Deadwood Stage. This is the cast:

Harry Devoe, a mining engineer, } McKee Rankin
Joe Stark, an escaped convict. . }
Frank Farley, betrothed to Harry's sister.....
.....Joseph Holland
Col. D. Webster Calhoun, chairman of the "Committee of Safety".....C. B. Bishop
James Roberts, alias Dandy Jim...Frank Mourdant
Hoskins.....D. H. Harkins
Knox, alias The Chicken.....C. G. Ray
Mr. Devoy, Harry's father.....J. J. Wallace
Brown, a vigilante.....Hardee Kirkland
Stage Driver.....C. J. Greene
Messenger.....Robert Murray
Pix, a nugget of gold, concealed beneath the dust of ignorance.....Mabel Bert
Peg Stark, an outcast.....Adele Waters
Helen Devoy, Harry's sister.....Minnie Young

Act I.—The stage robbery. The plotters at work. The strange resemblance. The accusation.

Act II.—The Vigilante trial. The gathering clouds. Circumstantial evidence. Convicted.

Act III.—The outcast. A ray of sunshine. Wife against husband. Faithful unto death.

Act IV.—Within an inch of his life. Hoping against hope. On the trail. Back to life.

Card from the Author:—It is with no small degree of trepidation that I have endeavored to reconstruct the work of my superiors in the field of dramatic composition, and while The Deadwood Stage is practically a new play, I feel compelled by a sense of justice to confess myself indebted for its story and many of its situations to the authors of that justly famous play, Le Courier de Lyons."

CLAY M. GREENE.

I clip this from the house bill. The interest of the action centres upon a murder by Joe Stark, whose close resemblance to Harry Devoy sends the latter through life under a cloud of suspicion. There is a very realistic stage robbery, when the ideal border vehicle, with four horses, driver and all, are seen. McKee Rankin has the dual role of Harry and Joe, and played it well, and so distinctly apart, one from the other, that it is said to be one of the best efforts of his career. Pretty Mabel Bert so concealed her loveliness in the ignorant maid of the border that one would scarcely remember her other good work. Mordaunt, Harkins and Day had excellent parts in the road agents, while Mordaunt's heroic gambler was a most enjoyable study. Clay Greene, the author, was called before the curtain, as also were Mr. Rankin, Miss Bert and other members of the co.

Willie Simms is now at the Stockton Insane Asylum, and said to be beyond recovery.

Eleanor Carey met her husband, Carroll Livingstone, in this city last Saturday. They had not seen each other in a long time, and Livingstone was very anxious to learn all about their four-year-old boy, who is being reared by the mother.

The scenery and costumes of Mapleson's Opera co., which had been attached at the end of the last operatic season by D. W. Hitchcock, agent of the Union Pacific Company, on a judgment against Mapleson for $2,350 for transportation, were disposed of at sheriff's sale yesterday morning. Three chests of William Tell costumes were bought by Herman John, the costumer, for $450. David Belasco purchased a miscellaneous lot of scenery for $80. Two cases containing an elephant, a ship, Amazonian weapons and other paraphernalia, went to Herman John for $35. Seven chests and two trunks containing the costumes of L'Africaine, were bought by John for $600. The Carmen costumes went to him for $300, and for the Huguenot costumes, among which were new uniforms for one hundred soldiers, he bid $600. A box of 182 pairs of shoes and slippers was sold for $42. The sale netted $2,349.

Manager Frank McKee remains in charge of Haverly's Theatre, which will shortly reopen with a combination, and likely remain so, postponing the regular minstrel season to later on.

Frederick Bert expects to reopen the Grand with the Lights o' London. For one of the principal characters, that of Seth Preene, he has engaged Theodore Roberts, the California boy, who is said to be especially clever in this part.

Sarah L. Lawson, who played the maid in Frou-Frou at the California, for Susie Williams' benefit, Friday night, is a debutante, this being her first appearance.

Raymond sauntered into the California Tuesday night and gazed with unfeigned interest on the haunts that knew him once.

Walter Hine is engaged to do business for the Booth-Barrett comb. next season. Who takes his place with Raymond is not stated.

Robert B. Mantell, Sophie Eyre, Louise Dillon, W. J. Ferguson and R. Buckstone have left for New York.

Susie Williams is displaying her skill and grace as an expert swimmer at the Santa Cruz surf this week.

Jeffreys Lewis is said to be doing a splendid business in the interior. When at Sacramento, 14th, the *Bee* of next date gave her not only a very long and complimentary notice for her magnificent portrayal of Clothilde, but an immense cut of her head and face into the bargain.

Modjeska follows Alone in London at the Baldwin.

Eleanor Carey is out of the bill at the Bush, and Robert Mantell is not on this week thus far at the Baldwin.

Sophie Eyre goes back after this week at the Baldwin. She is not happy over her Marco, but she says she did her best. Miss Eyre will take a benefit on Friday night the first night of The Lady of Lyons. She has made a popular hit personally, and she will doubtless have a big house to acknowledge it.

Helen Standish is a lady well known to many San Franciscans. She has made a pleasant reputation in the East, where she was a member of the famous Boston Museum co., itself a credit. Her mother is here, and the young lady has the merit added to her ability that she maintains a comfortable home.

Gustave Walter and Co. are notified to quit the Wigwam, where they were reposing but monthly. The owner will tear the building down and erect a five-story store building. Thus disappears one of the most attractive variety resorts.

Morosco's Amphitheatre is doing a tremendously large business. It is a ten-cent vaudeville, with good drama well put on. The dramatic department is under the direction of that thorough artist, James M. Ward.

Poor, pretty little Louise Calvert, the clever Frisean ingenue, is seriously ill.

A gentleman named McCallum is said to have leased the Grand Opera House, also to have a long purse. If it is long enough for the Grand, it may soon be short for other purposes.

Last time I saw Walter Hine, Raymond's manager, was in Keokuk, Iowa, about five years ago, whether he went as business manager to poor John McCullough, with Captain Billy Conner. It poured rain on that particular evening, and Walter saw his lady friend—who lived out in the Bluff suburbs—home in an omnibus, as the hacks and carriages were seized the moment they arrived at the theatre door, according to engagement. Arriving at the lady's house, Walter saw her to her door. While there the omnibus left, and the rain increased. He was compelled to walk back to the hotel—that is, walk part way and swim part. When he paid the driver and took him to task for leaving him, the horse artist replied: "I didn't know it was you, sir; I thought it was the other fellow, and I never waits for him."

After this week, or June 28, Alone in London will be brought out at the Baldwin. Mr. Coote is here, superintending rehearsals. W. E. Sinn and his wife, Cora Tanner, are also here, and it is said that Hayman's scenery, and Chadbourne's settings will be the finest yet seen at the Baldwin.

Following the Deadwood Stage at the California, Under the Polar Star is underlined. It is by Clay Greene and David Belasco, and thought to be a very strong work.

One of the funniest things I have heard this season, was said by Frank McKee to one of the minstrel boys, who asked if he could have $20 that day. McKee replied: "No, my boy: but come around to-night, and you may have the gross receipts."

ST. LOUIS.

Uhrig's Cave has at last returned to its old-time popularity. Every night during the past week the garden has been thronged with the elite and fashion of the West-end. The front rows were crowded with the impressionable young men who usually gather at these performances to catch the stray smiles that the chorus-girls may condescend to bestow upon them. The Musketeers has met with a favorable reception, and the bright and catchy music with which the opera abounds has been well rendered. The principals are Amy Hawley, Hattie Starr, Agnes Hallock, George Olmi, William Wolff and Harry Nelson. The chorus is good, and composed of voices of stronger calibre than the usual Summer opera companies possess. W. H. Thompson is giving his entire time and attention to the direction of the opera that will be produced by this co. during the Summer season, and has promised the patrons of the Cave a change of bill every Monday night. The coming week will witness the production of The Mascotte, which will be put on with the full strength of the co. and with entirely new costumes. The Pirates of Penzance is underlined for 5th.

The Mascotte has been played during the week by only fair performers at a Summer resort in the South End called Lafayette Park Theatre. C. E. Filley is the manager, and it is paying expenses for the first time in the history of the place. Jean Delmar made a very pleasing Bettina; Grace Atherton did justice to the part of the Princess; Frank Grainger as Pippo, S. Childs as Lorenzo, and Harry Heath as Rocco, did fairly well. The chorus is weak.

In spite of the suggestiveness of the performances at the Casino, the house still remains open. The managers were summoned before a Police Magistrate last week on account of the farces being a little broad in their language; but his Honor decided that it all depends on the moral tone of the auditor's mind whether a performance has overstepped the bounds or not. Upside Down; or, Fun in a Photograph Gallery, followed by Cummings and Doyle in scientific boxing, Charles and Jennie Welsh in a nautical sketch, Charles Loder, the eccentric young comedian, and a farce, Keep Off the Grass, was the bill for the past week.

The Standard reopens Sept. 5. W. A. Thompson and Richard Golden will leave for London in two weeks to select a company to produce a new burlesque now being prepared by Richard Golden and Mat Woodward.

James A. Barnes, manager of the Museum, on the reopening of his house will engage a co. to play light comedies and farces in the theatorium.

Charles Pope has returned from Hot Springs, Ark.

W. H. Smith, of the Standard, leaves for a flying trip East this week.

NEW ORLEANS.

With the benefit tendered to Signor Faranta, on June 18, the theatrical season closed in earnest. Not even a museum is open. The managers of the Lakeside resorts, contrary to general usage, failed to engage a comic opera co.; so we are not even afforded the solace of a run out to hear Lizzie St. Quinten, Adah Richmond, Catherine Lewis, Alice Oates, and others, as of yore. Milneburg is the only exception—but it can scarcely be called an exception, for it has merely an ordinary variety co.

Faranta's benefit was an immense affair, nearly every seat, or rather bench, in the house being occupied. The programme embraced the main acts of the Stempel-Miller benefit, I mentioned last week. Hattie Howard, of Eugene Gorman's Milneburg Variety Co., sang several songs in a manner that pleased. Faranta himself also appeared, and did his old act "Contortionacrostics" in a manner that showed that although he may be fat, and as a consequence, short-winded, he still possesses a good deal of suppleness and activity.

Kate Bridewell, a member of the Amateur Opera Co., and who sang Constance in The Sorcerer in such a charming manner, is considering an offer made by Theodore Thomas to join the American Opera Co.

The date for the Prudence Cole benefit, postponed on account of Miss Cole's illness from the 5th, has not yet been announced.

The Battle of Paris still remains open.

PHILADELPHIA.

If our local managers had only known that this June was to have been distinguished by a succession of cool and pleasant evenings, we would at least have had one theatre open, and that one would have reaped a satisfactory harvest.

The Maennerchor Garden, which is now open for the sixteenth season, has been for several weeks the only solace of the amusement seeker. No dramatic entertainment is offered at this resort, but the orchestra, under the direction of Harry Wannemacker, is excellent, and the solos are furnished by the famous Levy. Robert Tagg is still lessee and Charles W. Campbell business manager.

While this garden is a source of pride as well as satisfaction, it offers no special attraction for the lovers of the mimic show, and to meet this want there is a new enterprise to chronicle. This is the Casino, formerly Lauber's Garden, located on North Broad street. This garden will be open on Thursday evening of this week under the management of William S. Moore, late of the Temple Theatre, and will be the Summer home of light opera. Several thousand dollars have been expended to add to the beauty and comfort of the place, and we are promised a first-class entertainment. Mr. Moore has had considerable experience as a manager, and as he is an indefatigable worker the enterprise will begin with many points in its favor. The opening attraction will be Legrouix's opera, The Crimson Scarf, and Sullivan's Contrabandista. The co includes the following artists: Charles F. Lang, John J. Raffael, Jeff. D'Angelis, Barney Reynolds, W. H. Nelson, Hattie Arnold, Mattie Atherton, Florence D'Angelis and John R. Clemons, Jr. These will be supported by a large chorus and by an orchestra under the direction of Professor Hosfeld.

The Mikado is being done at the Arch Street Opera House at popular prices, and although the performance is not of the highest quality, the business appears to be good.

Lewis Dockstader, for many years a member of Carncross's Minstrels, has, it is reported, leased the Comedy Theatre in New York, for two years for minstrel performances. Rumor informs us that his backer has plenty of soap in a literal as well as a figurative sense. We may therefore indulge this hope—that the house may show a clean record.

Elma Delaro, Will S. Rising and Robert E. Graham paid us a flying visit last week in order to make binding arrangements to remain with us as members of the Temple Theatre co. next season. We will be glad to have them again here, and Bob's many friends are anxious to pay their respects to his charming bride.

Harry Hawk tells me he has signed with Fanny Davenport for the coming season. He is to be congratulated.

CINCINNATI.

With the exception of the MacCollin Opera co. in Iolanthe at the Highland House, and that attractive cyclorama, The Battle of Sedan, Cincinnati, at this stage of the game, is running light in the matter of amusements, and as a sequence theatrical items of an interesting nature are as rare as the proverbial angel's visit.

The professionals summering here, and who make their headquarters in the vicinity of Hawley's, are Smiley Walker, James Collins, Harry Rainforth, the Bower Brothers (Conrad and William), Will Fennessy and Ed Bloom. The gentlemen named are passing life placidly, and manage to enjoy the great American game, baseball, with wonderful regularity at the Cincinnati parks.

Manager John H. Havlin is arranging for a picnic at Parlor Grove for July 5.

James Collins has been appointed business manager of the Coney Island of the West Excursion Co., and is working like a Trojan in behalf of the venture.

Iolanthe failed to meet with the public approval and has been shelved in favor of The Mikado. The proposed testimonial benefit at the Grand which was to have been given June 26 in behalf of Clarke, of Emerson and Clarke, has been indefinitely postponed for lack of attractions to fill out the programme.

Manager James S. Hatton, of the Battle of Sedan, bids adieu on 1st to a life of single blessedness.

Manager Fennessy, who is still in the East, has arranged with the Matt Morgan Diorama co. for a week's exhibition at Heuck's in October.

The local managers, while not disposed to be sanguine, are of opinion that the season of 1886-87 will, as far as the city is concerned, be a decided improvment on that of 1885-86. Between the labor strikes and the frequent attacks of the Sunday Law and Order League, a manager's life, from last season's point of view, can be truthfully described as "not a happy one" by a large majority.

The Vine Street Opera House will in all probability be under a new management coming season.

DENVER.

Wilson and Rankin's Minstrels returned to the Tabor Monday night, June 21, after a tour of the circuit, and gave a pleasing programme. The house was large, only two or three rows in the back part of the dress-circle being unoccupied. Both of the principals are well thought of in this part of the country. Rankin was new but he established himself immediately. Some people think there is too much of the "Say, Charley" business with Wilson, but "its only a matter of taste." I like him. The troupe give a performance that will rank along with the rest of the first-class minstrel organizations. The house is closed for a short period. It will re-open 26th for a week of John T. Raymond and co. I do hope Raymond will give us something new. Why not the Magistrate? Zozo has the next date, according to the list, which will be August 2, and it will be the only spectacle we will have until the Kiralfys come in the Fall. I hear it said that Joseph Jefferson follows Raymond, but the list does not so state.

There is a double bill at the Academy. A local minstrel co. of genuine negroes have the first part of the performance and Yank Newell's dramatic co. the latter part. It's better to say nothing of the minstrels. The dramatic co. remained one week longer than they intended. Its engagement ends to-morrow night (Saturday), and it goes to Council Bluffs. Harry Lacy's Planter's Wife, week of June 28. Edith Sinclair's Comedy co. in A Box of Cash week of 5th. Yank Newell's Opera co. opens 12th for six weeks.

California Hall still prospers, which shows that the bill pleases the class who attend.

Charles Goodyear, the minstrel, does not make as much out of the comic song, "Little Ah Sid," as Bob Slavin.

Ex-Senator Tabor and family have gone to Glenwood Springs, a beautiful spot in this State.

Wilson and Rankin play through the entire Summer. They went up into the Northwest from here. It is said some burnt-cork artists from Europe will join the troupe in the Fall.

Manager Peter McCourt spent Sunday in Manitou. The season has opened at that resort, and it promises to be one of the most brilliant in its career.

Sells Brothers' have their paper up for July 3. It strikes me that an unusual number of adjectives are used in their advertising.

I was glad to see John McFaddon at the Tabor Monday night.

Yank Newell's Dramatic co. pirates Confusion.

I wonder why Carl Rankin doesn't let people hear more of his singing voice? He needn't be ashamed of it.

T. H. Van Valzah, who has been ahead of Milo, is still in town.

Koenigsberg's Orchestra is apparently a fixture at the Adademy.

On Monday morning, Wilson and Rankin's Minstrels exhibited themselves in a street parade, and the home affair turned out in the afternoon.

A familiar figure about town is Colonel J. H. Haverly, who has gone into business here. He has established a "National, Public Exchange," with himself as manager, and his financial partner, Brigham Bishop, as superintendent. It looks as though the Colonel were transferring all his interests to the "savage West."

Manager McCourt expects to go to Aspen shortly to take a look at his Concentrator.

Emil Winkler, a prominent musician here, has gone to Vienna. He will return in the Fall.

William H. Sherwood, the distinguished pianist, who has been in Denver and its vicinity for two or three weeks, departed for the East Sunday. Mr. Sherwood gave a concert in Leadville, recently, assisted by Miss Bassemer and Mr. Winkler, and it was a success it is stated.

Wilson and Rankin jumped from Denver to Butte, Montana, where they opened June 28.

Mr. and Mrs. Al. Hayman tarried here a few hours on their way to their 'Frisco home. Mrs. Hayman inspected the Tabor, and pronounced herself as delighted with the house. It was her first visit.

Fred. Stinson, who looks after Modjeska, was in town lately, presumably on his way to the Pacific.

The Stage, the neat Academy programme, says the Newell Co. has a repertoire of thirty-six operas. It's too bad the number is so small.

At the Tabor, Tuesday night, the children of the Sacred Heart School gave an entertainment. The audience was large.

Herman Bohm, an attache of the Tabor, in the capacity of doorkeeper for the gallery, has accepted a position as advance agent with Wilson and Rankin's Minstrels. He will join Mr. Rankin in Milwaukee about July 7, and together they will proceed to pave the way for the troupe through Indiana. Mr. Rankin will attend to the press and Mr. Bohm the paper. Here's luck to you in your calling, Herman.

What will be, according to reports, the handsomest opera house in the State, outside of the Tabor, which, of course, has no rival anywhere, is being built in Greeley by S. D. Hunter, the banker there, and it will be completed about Sept. 1. The cost is estimated at $50,000. Among the many modern improvements will be 600 opera-chairs of the latest pattern, and the Brush incandescent will be the light. The scenic work—decoration, curtain, painting, etc.—is being done by J. A. Lamphere, the artist of the Tabor, which is a guarantee that it will be first-class. Mr. Hunter has been in Denver making arrangements for bookings, etc. Manager McCourt, of the Tabor, will book for the house. The designer of the theatre was Emmet Anthony, of Denver.

COLUMBUS.

The jolly little Bennett and Moulton co. drew crowded houses every night last week at the Grand, putting on a different opera each evening. All of the people have been re-engaged for next season, and are called for Salem, Mass., August 14. Mae Bruce, the prima donna, has made rapid improvement in the profession, and has become a strong favorite. Carrie Sweeny, Susie Fulton and Carrie Lamont are also strong cards. Of the gentlemen, Robert Nodine, T. V. Ricketts, Charles Bigelow, E. P. Smith, Herbert Matthews and P. I. Buck are all well liked, and good, hard workers. Ellis B. Holmes, the manager, has made hosts of friends at the front of the house, and is a thoroughly good fellow. The co. all left Sunday, most of them going East to look for a cool place to spend their vacation.

—This week the American Comedy co., headed by Edna Courtney, J. B. Curran and O. H. Barr, will put on Parted, Camille and Ticket-of-Leave Man. This party makes a specialty of no fancy printing. Next week a strong specialty co., with Muldoon's Picnic for the afterpiece.

At the Park, Edith Sinclair and Ed. M. Favor had a fair week with A Box of Cash. The same co. remains this week and puts on Betty, said to be a version of Hot Water. A stock co. at this house is being talked of.

The Kellar and Russell Specialty co. is the attraction at Schneider's this week.

The Mexican Typical Orchestra did not do as well as expected at Hessenauers', although they gave very pleasing concerts. Mr. Hessenauer refused to allow them to play Sunday, claiming that they had not lived up to their contract in several ways. Senor Gonzales, the manager, says he will bring suit for damages at once, and that he has a sure case.

The Leland Opera co. filled in Sunday with Pinafore, and will appear in a new musical comedy next week.

Mae Bruce is visiting her friend, Grace Doyle, in Pittsburg.

J. H. Adams, manger of the Cold Day party, is here the guest of Manager James Miller.

George B. Upham is the most lonesome man in town since the opera co. has left.

T. V. Ricketts, the popular baritone, carries home a handsome cane as a souvenir of Columbus.

The Leland Opera co. put on The Mikado at Washington C. H., Friday and Saturday evenings.

Mamie S. Upton, who was a member of the B. and M. co. the early part of the season, was married in Salem, Mass., June 10, to G. R. Miner, of the New York *Herald*, and sent a box of the wedding cake to each of her old companions.

Thomas A. Hampson has succeeded George W. Little as manager of the Park.

C. A. and James G. Miller will be managers of the Metropolitan and Grand next season, T. W. Okey retiring from the firm Sept. 1.

The officers of the Knights of Pythias lodges that held a convention here Wednesday were the guests of the managers of the Grand in the evening.

E. P. Smith is a first-class stage manager, a number one comedian, and from the masterly way he wielded the baton Thursday evening he can also lay claim to being a musical director.

Mary Beebe was married to Ethan H. Cutler, 23d, at the residence of her brother. They will make their home in Boston.

Peter Sells is in the city enjoying a short rest.

MILWAUKEE.

At the Grand, that gray-whiskered old chestnut, Uncle Tom's Cabin, has been the attraction (?) week of June 21, and, strange to say, there have been found some who were willing to attend. The usual modern improvements in the shape two Marks; those bloodhounds, banjo solos and darkey singers are all there. Such plays take us back to the days of our youth, when Pinafores and long, flaxen curls were the proper caper, and now we begin to feel old. On the 10th and 11th of July the colored tragedian, Charles Wilson Wood, supported by a highly colored co., will show us how Richard III. should be played.

At the New Academy, Coup and Hadfield's Equescurriculum opened 2nd, and has been drawing large audiences during the week. The horses are well trained, but are rather tame after Bartholomew's. Professor Moore's dog show, some juggling and character singing help to fill out the programme. The house remains closed until 19th, when Evangeline opens.

At the People's Theatre, the week of 21st has been taken up by The Phoenix, as presented by Max Fehrman, who is starring in the role of Moses Solomon, and, to tell the honest truth, he's a very poor star. Noble's part of the Phoenix, Carroll Graves, is taken by Eugene Moore, a very capable actor, who will be remembered from excellent work done here as leading support with Keene. Moore gives an excellent impersonation of the Bohemian, in many respects better than Nobles himself; but he should originate a little more and not imitate quite so much. The support was good and the stage mounting very fine, particularly the fire scene, which is better than we have ever seen it. Week of 28th, Joseph Clifton and Myrtle Ferns comb.

Our old friend, Harry Deakin, was in the city last Sunday, arranging for the appearance of the Japanese Village here in the near future. Harry looks as natural as ever.

We are to have another theatre. The Palace Rink, on the South Side, is to be converted into a theatre at once.

Billy Jones, the new doorkeeper at the Opera House, is resplendent in a brand-new suit of corduroy, fresh from London.

Manager Litt, of the New Academy, is expected home about the 10th. He writes denying the rumor that he is engaged or going to marry Letitia Fritch.

J. W. McNamara is in the city ahead of Haverly's Minstrels, who play at the Park 2d, 3d, 4th.

The Horse circus will probably tie up here for a couple of weeks.

Hugo Tuerpe will give his farewell concert at the Park 29th.

With Zozo at the Grand and Evangeline at the New Academy, our country cousins and our bald-headed friends will have plenty of opportunity to study anatomy during Saengerfest week.

LOUISVILLE.

The Wilbur Opera co. had a fair week's business at the Museum, presenting the Three Black Cloaks in a very creditable manner. Of course, Brand, Conly, Kirwin and others of Wilbur's regular co. were missed, but their parts were capably filled and general satisfaction is expressed with the performances given. Several pretty girls, tasteful in costuming and evincing skilful training, may be mentioned of the chorus. The co. this week gives The Mikado.

Items are scarce. The Museum is the only house open, and even it feels the effect of the heated season.

John Snyder will probably be with a first-class co. next season. He has rare comedy talent, has had some rather rough road experience, and should have the recognition he deserves.

Selena Fetter is quietly resting here. She appreciates her Louisville home after the hardship of a Winter's travels.

Will S.

Circus, at popular prices of admission. Very likely a large business will be done.

It was found necessary to take out the first three rows of orchestra seats to accommodate the orchestra of the American Opera co.

The Museum is closed for repairs and will not be reopened until bi-centennial week, beginning 19th.

Charley Seymour, the press agent of the Museum, has signed with Jacobs and Proctor for another year.

The Summer Pavilion has been greatly improved for the present season under the management of Clapham and Thomas.

JERSEY CITY.

There has been no theatrical event here the past week, and the probabilties are that this stagnation will continue until about Sept. 1. At the Academy there is no sign of life.

The Sunday entertainments on the Hill are largely patronized, beer-drinking and music going hand in hand.

O'Brien's Circus came to grief here. A poor show, light houses and a big license fee combined to make a disastrous week, and to still further complicate matters the Pennsylvania Railroad Co., I understand, attached the elephants for non-payment of freight.

At Hoboken Cronheim's Theatre is booming. The number of improvements made in the house has been the means of enticing large numbers there every evening. Last week East Lynne was given to appreciative audiences, Mai Estelle, Ed. Clifford and the rest of the excellent stock co. giving great satisfaction in the different characters. East Lynne was preceded by an olio comprising sketches by the Macks, Earle and Paddy Miles. This week the Leonzo Brothers and J. W. Macready in The Planter's Child are jamming the house, and the enthusiasm is uproarious. This play is preceded by Marietta Myers on the wire and revolving globes, and Al. Fostell and Florence Emmet in a Dutch musical sketch. Next week the Zanfretta Pantomime co., and week following Harry Mitchell's Danites.

Large numbers of New Yorkers visit Cronheim's matinee every Sunday, and appear to be well pleased.

Herbert Jones' wife presented him with a new baby last week, and Herbert's bearing shows increased responsibility.

Mai Estelle still maintains her popularity by her conscientious assumption of the parts assigned her.

J. W. Macready was very warmly received by the audience on his appearance with the Leonzos, he having been an an old member of the stock at Cronheim's.

Wareing's new theatre is rapidly reaching completion and no doubt will be ready for business by Sept. 1.

Mr. Cronheim will give a testimonial beneht to the widows and orphans of the Fire Department of Hoboken at the theatre July 28, when an unusually fine bill will be presented.

DETROIT.

One of the most delightful evenings with the drama was spent on Friday evening at Whitney's, the occasion being the benefit to John T. Sullivan. This talented young actor made his first appearance on the stage in this same theatre six years ago as one of the gypsies in the play of Redesdale, and his appearance at this time, when he has attained a strong foothold in the legitimate, coupled with the fact of his being a Detroiter, made the occasion one to be remembered. Mr. Sullivan accepted the benefit at the earnest solicitation of his many friends, who wished to show their appreciation of his steady advancement in the profession. The reception was a rousing one, and attended by the cream of Detroit society, including the Light Guard and Light Infantry in uniform. The play presented was Henry Guy Carleton's Victor Durand with the following cast:

Henri Favart	John T. Sullivan
Ruth, his wife	Eugenie Blair
Baron de Mersac	John L. Ashton
Septimus Severus Tubb	Charles Davenport
Violet, Ruth's sister	Nellie Cobb
John Vaughan, her father	Thomas K. Hunt
Paul Dean	Arthur M. Parker
Jacques Renaud	William H. Hufnagel
Mrs. Dudley	Lizzie Rathbun
Dr. Randolph	Harry F. Chipman
Antonio Sforza	Frank Cobb
Whittles, servant of Vaughan	G. W. Walthew

Mr. Sullivan gave a well sustained and almost perfect impersation of Henri Favart, his bearing being graceful and manly and his enunciation faultless. His style is of the Thorne type and shows careful study and close application to detail. Miss Blair proved a competent and pleasing Ruth. John L. Ashton was seen at his best in Baron de Mersac, and Charles Davenport, in his peculiar comedy limes, amused everybody. Among the amateurs, Arthur M Parker showed the best dramatic ability, and should he follow the profession would doubtless make his mark. The rest of the cast, especially Messrs. Chipman, Hufnagel, Cobb and Walthew, did extremely well in their parts, demonstrating clearly that Detroit contains much dramatic talent. The stage was beautifully furnished and the effect more pleasing than that of any attraction ever visiting Detroit.

This week is announced as the last at Whitney's, and the attraction will be D'Alvini the illusionist. On Saturday evening the prize piano and organ will be given to the holders of the greatest number of checks for reserved seats, according to announcement made last December.

The Detroit Opera House is permanently closed for the season. Mr. Whitney will reopen it in August.

The Japanese Village, with all its peraphernalia, goes to Chicago this week, and will be located for some time at Cheltenham Beach. For this attraction Detroit is indebted to the enterprising firm of Sackett and Wiggins, who have presented a clean and pleasing five weeks' entertainment at low prices. The Japanese Village has had a wonderful run at Beecher Hall, and has prospered under the excellent management of John J. O'Donnell, formerly of the Cleveland Theatre.

The Louisiana Minstrels drew good houses to the People's Theatre all the week, giving a sacred concert evening of 27th. Manager Robinson will hold the fort this week with Cart and Murphy's Specialty co., in O'Reilly's Night Off. Closing attraction for this season.

E. D. Price, of 'Frisco, and John McConnell, of the Standard Theatre, Chicago, spent a few days in the city the past week.

W. H. Power, proprietor of the Ivy Leaf, has arrived in town to stay till the opening of next season. He has become a partner in the firm of Clay and Bulkley, East Saginaw.

Gus Williams is stopping at his usual Summer resort, the Saratoga of the West—Mt. Clemens. Occasionally he drops into the city.

P. T. Barnum will exhibit here 5th.

James H Kelly is still in Canada in the interest of Forepaugh's show.

The Eisler and Weiss' Comic Opera co. began a short season in The Mikado at Brighton Beach, this week, with new scenery and the following co.: John Duff, Joseph Vogel, Frank Doane, T. J. Bryant, W. L. Voss, Jr., Marie Greenwood, Mlle. Valette (Matilda Scott Paine, a former Detroiter), Jessie Tyler and Gertie Madigan.

The two resorts at the Canadian shore, opposite Detroit, are called Manhattan Beach and Brighton Beach. The former will have John L. Ashton as amusement manager, as noticed last week, and George Rankin will have charge of amusements at the latter. Both resorts will hum with opera, drama and perhaps tr-r-r-a-gedy all Summer.

Ed. Salter, the popular treasurer of White's Theatre, is showing tickets for the Walkerville Ferry Co., a pastime he will indulge in until the opening of the new Grand Opera House.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): The G. A. R. gave an entertainment June 22. The amateur Owl Dramatic Club presented Deception 25th and 26th. John T. Raymond week of 5th in For Congress, Risks and The Magistrate. H. C. Wyatt announces Mme. Modjeska for week of August 2.

SAN BERNARDINO.

Our elegant Opera House had a very narrow escape from being destroyed by fire on the morning of June 20. The fire broke out in a paint-shop in the rear, and several stores and outbuildings were destroyed before the firemen gained control. As it was, a loss of about $2,500 was sustained, principally on the scenery and a 20,000 gallon tank which supplied the theatre with water. M. B Curtis failed to fill his date of 17th. Much disappointment.

COLORADO.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Wilson and Rankin's Minstrels gave performances June 17, 18th and 19th, to fair houses.

Arena: Sells Brothers' Circus, July 5.

Item: McDaniels' New Theatre opened 19th. Business fair.

CONNECTICUT.

BRIDGEPORT.

Wagner's New Theatre (H. H. Jennings, manager): Excellent bill put on week of June 21. Two good comedies were presented—A Big Mistake and A Night Off. Dick Gorman was about as funny as they make 'em. Messrs. Dan Hart, Weber and Fields scored well. Jennie Bartine acted and sang well. House filled every night. It is an assured fact that H. H. Jennings, as a manager, knows just what the people want. He puts on only first-class attractions, and the steady, liberal patronage of the public, shows that they appreciate it. There have been many ventures in the way of continuous weekly attractions, and all have expired after the most desperate struggles against financial ruin.

Item: There has been nothing at Hawes' Opera House during June, except a lecture and a local concert by Mrs. Dutton and her pupils. We are looking to see the roof raised and the new gallery put in, as was promised last winter. It would be an improvement of inestimable value.

DAKOTA.

FARGO.

Colliseum: Good houses have greeted the following people this week: Binney and Murray, Crimmins and Doyle, Sadie Burgess, Bob Emmett, Marie Dearing, Irene Somers and Ed. Crowell.

Odeon: Doing fair business. Last week—Clark and Williams, Victoria Maxwell, Norton and Duncan, Lillie Moore, Ben Williams and Charles Peltier. Good variety entertainment.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Mikado, judging by the houses last week at the National, would have drawn well for a week or so longer, and, it would have given the co. more time to rehearse The Black Hussar, which was given for the first time Monday night to a full house. The performance was a very good one considering the short time for preparation. Nellie McCartee, although less at ease than in her previous appearances, made a pleasing impression, and sang delightfully. Digby Bell, Laura Joyce and Charles Plunkett "caught on" immensely in "Read the Answer in the Stars."

At Albaugh's, the Winston co. began the week with La Perichole, and will give different operas every night, in the meantime preparing The Golden Hen to flutter next week.

Colonel McCaull paid a flying visit to his co. here on Monday, leaving at 11 P. M. He seemed greatly pleased with Nellie McCartee's success as Yum-Yum, and commended very highly her singing and characterization in The Black Hussar. He treated the almost phenomenal success of his co. as a matter of course—the only thing to expect with such an organization.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): A packed house greeted W. S. Gilbert's Engaged as presented by the Fords on June 24. There was increased satisfaction at the decided improvement displayed by the co. with each performance. The salient features of the play were well received, and acknowledged by frequent recalls. It were difficult to distinguish between professional and amateur, so well was every role sustained. The Base Ball diamond bears little or no relation to the stage, yet the Fords have kindly come to the rescue and will repeat Engaged on July 1 for the benefit of our Savannah club, which stands a chance for the pennant of the Southern League, but are in danger of disbanding for lack of funds. It is commendable of the Fords that their services are never refused for any charitable purposes.

ILLINOIS.

STREATOR.

Plumb Opera House (Williams and Croswell, managers): The talented McGibeny Family filled this house 22d, and gave one of their exceedingly interesting concerts. Hugh McGibeny's playing on the violin was very artistic. The management report last season's business to be the largest since the opening of the house. They are now booking for the ensuing season, and have already on list such attractions as Margaret Mather, Myra Goodwin, Joseph Murphy, Gus Williams, etc.

INDIANA.

GREENCASTLE.

Hanneman Opera House (George E. Blake, manager): Camilla Urso's Concert co. played to a crowded house June 23, and gave the best of satisfaction.

ELKHART.

John Robinson's Circus attracted a good house June 23, in spite of rain. Good satisfaction.

RICHMOND.

The Trans-Atlantic Dime Circus pitched its tent here June 23, for four days. Business fair.

Item: Harry D. Graham, manager of the Monroe and Rice Comedy co., is spending the Summer here with his mother.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Camilla Urso, June 25, to fair and highly appreciative audience.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): George S. Knight's co. closed season to moderate business June 11 and 12. People all well pleased.

Foster's Opera House (William Foster, manager): Wilber's Dramatic co. played to good business week of 14th.

Standard Theatre (Frank Howe, manager): The Arion Swiss Bell Ringers played to a fair business week of 14th.

Item: A Standard Theatre co. played a successful week's business at Newton and are at Atlantic this week. Mr. Robyns, future manager of Lewis Opera House, is preparing to put it in first class shape.

WATERLOO.

Arena: Cole's Circus came June 22 to light business, occasioned by a boycotting banner of "No Parade, No Show, No Go," erected by East-side merchants for failure to parade there, more than $2,000 cut off. The press tent extended its favors and well wishes to MIRROR.

KANSAS.

ATCHISON.

Price's Opera House (Will Campbell, manager): Grau's Opera Co. finished last week with Perichole. La Grand Duchess and Fra Diavolo for Thursday, Friday and Saturday evenings, and La Grande Duchess for Saturday matinee. Co. exceptionally good, considering that they played at ten, twenty and thirty cents. Amy Gordon pleased all, and was ably seconded by Miss Webster. Last week, June 21, the Wilber Dramatic co, played at ten and twenty cents. Monday, Fanchon; Tuesday, A Wife's Peril; Wednesday, The Galley Slave; Thursday, Romany Rye. Large houses; general satisfaction.

LEAVENWORTH.

Grand Opera House: (W. A. Crawford, manager): The season is closed, Starr's Opera co. being the last attraction. D'Ailey and O'Brien's gymnastic circus holds the boards this week. It is a cheap show and cheap prices; therefore much cannot be expected.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): The following is a *resumé* of the past season's attractions: Kersands' Minstrels, Arion Bell-Ringers, Kate Castleton, Robert McWade, Frances Bishop, Louise Sylvester, Sol Smith Russel, Laura Dainty, Only a Woman's Heart, The Two Johns, Schubert Quartette, Fun on the Bristol, Golden Comedy co., Eli Perkins, Peakes' Comic Opera co., Sully's Corner Grocery, Barney McAuley, Janauschek, Lizzie May Ulmer, Tally-Ho, Adelaide Moore, Wilber's Lyceum co., Rentfrow's Pathfinders, Hyers' Troubadours, Uncle Tom, Smith's Bell-Ringers, Stirk Family, Lillian Brown, J. K. Emmet, Little Nugget co., Mendelssohn Quintette Club, Madame Fry Concert co., Lillian Spencer, Tony Denier's Humpty Dumpty, Grace Hawthorne, George S. Knight, Pavements of Paris, Starr's Comic Opera co., Wilson and Rankin's Minstrels, and Bella Moore. Business averaged fair throughout, J. K. Emmet drawing the most money for a one night's engagement.

FORT SCOTT.

Globe Theatre (W. R. Musgat and Co., proprietors): This place (formerly Fountain Skating Rink) opened June 24 to very good business. The following people gave a very good performance: Kittie Mellville, Joe Oliver, Gus Saville, John Conners, and the Evans Brothers.

MASSACHUSETTS.

FALL RIVER.

Arena: Adam Forepaugh's Circus, June 25, attracted audiences which comfortably filled the large tent. The menagerie, while good, does not seem as large as formerly, nor is it equal to Barnum's. The ring performance is the best I have seen in several years. Daisy Belmont's riding is clever, and equally so is her act on the rolling ball. William Showles' bareback riding was as good as usual, but while he performed all his feats, he failed to keep his equilibrium upon landing upon his horse, for reasons best known to himself. The trapeze performance was meritorious.

Pavilion: T. H. Delevan's tent show tarried here the past week, giving two performances daily to but fair business, owing partly to bad weather, but principally to the circus. The performance was excellent, the Laverne Sisters' trapeze act being a strong card.

The past week closed the amusement season in this city. Of the four circuses in New England we have had three, giving eleven performances to good business.

Arthur S. Anthony and Thomas L. Parsons, theatrical managers of New Bedford, were in town 26th to see Manager Delevan.

The Delevan co. had been doing a large business until it came here. A fifty-foot centre-pole, together with canvass and seats, arrived during the week to enlarge the tent, making it one hundred by one hundred and fifty feet and seating two thousand seven hundred. The first night some one cut several ropes and threw a stone into the tent, striking one of the co. in the head, cutting a bad gash over the eye and rendering him unfit for work. Manager Delevan will put on the road this Fall a specialty co., consisting of eighteen people and a brass band, to play principally in New England. Several members of the present co. will be in it.

Henry E. Manchester, bill poster here, and Mr. Delevan were on the road together at one time with the Rentz-Santley co.

The tent co. will probably go into Boston the last of July for an indefinite stay. H. S. Taylor is doing his bookings for the Meriden and New London theatres, and he rejoices that the skating rink in the former town is a thing of the past.

Forepaugh's advance agent made a contract to board the leading people at the Wilbur Hotel while here, which was queer, for they have their own cars and used them here. The result was the hotel people put an attachment on the circus for breach of contract, which was compromised by the payment of something over one hundred dollars.

Howard, the breezy New York correspondent of the Boston *Globe*, has the following in his last letter: "I am glad to see that one of the dramatic papers, THE MIRROR, had the good sense to speak its mind, as the *World* did, in respect to the unpardonable guying, snickering and self-belittling of the three actors who were entrusted with three important parts in Will Carleton's Zitka. They did all they could to ruin the play, which, pruned and well cast, must make success and fortune."

The Casino Theatre, which opened last season as a variety house and failed, and has since been used as a small beer garden, returns to variety the present week.

WALTHAM.

The N. S. Wood co. gave five performances of The Boy Scout, June 24, 25, 26. Drenched canvass damp seats and soggy ground, caused by two days of hard and continuous rain, did not prevent a good business being done, however. This company is one of the best I have seen in a tent, and considering the disadvantages contended with in the small and somewhat shaky stage, they give a first-rate entertainment. Mr. Jones, who is filling Mr. Wood's place in the title role, is as pleasant and genial a person as one could wish to meet; his work with the rifle is as well executed as some I have seen at the hands of those who have a wide reputation.

NEW BEDFORD.

Arena: Forepaugh drew crowds at two performances June 23, although the day was stormy. The Nick-Robertson-Gardner Circus July 1 and 2.

The New Bedford *Mercury* publishes the following: "The dramatic season closed 18th with Fun on the Bristol. There have been good attractions and bad attractions, good audiences and bad, and altogether it is not different in its general aspect from other seasons. An unusually large number of performances have been given at low prices and have proved popular. The result seems to indicate that there is a demand for such entertainments, and the masses seem to have been better pleased with mediocre performances at low prices than with more meritorious productions at what is called the "regular" admission fee. There is a prospect that before many seasons the better attractions will be forced to compromise with the people, and they will be driven to stoop in a measure to meet the popular demand. The season has not resulted in large profit to the stockholders, through no particular fault of the management, however, which has been generally excellent."

NATICK.

N. S. Wood's Boy Scout co., with J. J. Jones as the star, gave a good entertainment to fair business June 21, 22, 23. My sincere thanks are due Mr. Struter for favors. The co. was the best behaved that ever came here with a tent show.

Manager Hayes, of the Academy of Music, is going to open 1st with a variety co.

TAUNTON.

Forepaugh's Circus came June 22 and drew large crowds afternoon and evening. The ring performance, while showing no new acts, presented all the old in very good style. Menagerie large and varied. There is a large crowd of forbidding hangers-on to the concern, and they should be gotten rid of.

Personal: Mrs. Edward Nickerson (stage name Emily Howard) is visiting friends here.

MAINE.

AUGUSTA.

John B. Doris' Circus gave two performances June 28 to good business, although the weather was very much against the show. The entertainment was excellent, and the co. very highly commended W. O. Fisher, of Fisher Brothers, trapeze performers, with Doris, had a narrow escape from death on Friday last at Bath. While doing the flying part of the aerial act, he turned a somersault in mid-air; the net which receives him broke apart and precipitated him to the ground, fracturing his leg. It was one of the narrowest escapes from a horrible death ever recorded, and Mr. Fisher feels very thankful.

Doris and Forepaugh have been issuing manifestoes against each other for several days past, and have gone into bitter personalities, heading their bills with such lines as "R-a-t-s!" "Wait for Nothing!" "Rot!" "Your Lie is Too Late!" "Wolves!" "Fools!" and each accusing the other of trying to swindle the public by pretending to have what they have not. Forepaugh says Doris is an Irishman, and Doris makes a great and stirring appeal to the lovers of the Home Rule cause now being fought for in Great Britain to come to his show. Forepaugh also makes Doris out to be a sort of Ko-Ko, and says he sings the song, "I've Got 'Em on the List, but They Never Will be Missed!" meaning the features advertised by Doris which Forepaugh says he has not got. Altogether it would have been much better for both parties if they had left unsaid all they have published regarding each other's shortcomings. In these days of telegraphs and newspapers it is very difficult for any man to get far with a circus without the public knowing whether it is good or bad; and such publications as we have been flooded with for the past week by the rival circus managers only have a tendency to lower the profession in the eyes of the public. No man who has a respectable co. is afraid of honorable competition, but abuse proves nothing and only engenders a feeling of either pity or disgust for both parties.

Doris did an immense business in Rockland, Me., 26th.

MICHIGAN.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The most enthusiastic audience ever gathered within the four walls of a theatre in this city witnessed the production of Pygmalion and Galatea June 25, 26, with Boyd Putnam, late leading man, and Julia Wheeler, a member of Rhea's co., in the leading roles. The support included Katharine Walsh, recently of Laura Dainty's co.; Grace Kimball, lately with Joseph Haworth, and a few of our best amateurs. We had been led to expect considerable of Miss Wheeler's Galatea, and as the lady is a stranger here the immense audience were disposed to be decidedly critical. In the face of this it is but justice to say that the young lady scored a genuine triumph, being called no less than eight times during the first performance. Her conception of the character was good; her lines were read with decided intelligence, while her acting was pretty and graceful, but still giving evidence of enough reserve power to make one wish to see her in a character where the opportunities for strong acting would be greater. Of Mr. Putnam's Pygmalion nothing but praise can be said. He played the part in the same intelligent, natural manner that characterized his work last season while playing "leads" for Rhea. His calls were numerous and enthusiastic. The Boston Museum (with which Mr. Putnam has signed for next season) has in this young gentleman one who is a thorough student and who will rise in his profession if hard, conscientious work, unassuming manners and modest bearing are adjuncts of a successful career on the boards. Miss Walsh handled the trying role of Cynisca with credit. The business was enormous, being the most successful engagement of the kind ever given in the city. Miss Wheeler received no less than fifteen floral gifts.

Patent Rights; Almy Le Grand is busily engaged in preparing his new piece, Patent Rights, for the road. He opens season here in October.

Brigham: Dr. G. N. Brigham, of this city, father of Willard Brigham, the actor, died in Chicago last week. The news came very unexpectedly to his son, who has the tender sympathies of his many friends in this the hour of his trouble.

BATTLE CREEK.

Hamblin's Opera House (A. C. Hamblin, manager) Zozo, June 19, to a good and well pleased audience.

Personal; Professor B. M. Bristol and his family spent a few days among friends in our city last week.

Arena: Barnum's Circus, 12th.

KALAMAZOO.

Kalamazoo Opera House: June 22, John Thompson in Around the World, to small house, owing to bad weather.

Change: Wilkes McClave, business manager for Hardie and Von Leer, has leased the Kalamazoo Opera House for one year. Mr. McClave leaves for New York 26th.

Item: Hardie and Von Leer close their season 26th.

MANISTEE.

Armory Hall (Fred B Baldwin, manager): Smith's Bell-Ringers June 23 and 24, to fair houses. Miss McNeil's cornet playing was the principle card. She produces a clear, well modulated tone, and her execution is very artistic. She is the most talented player we have heard here in some time.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Haverly's Minstrels June 24, to a fair house. The co. is as good as ever. The Quaker City Quartette had several recalls. George Gorman as Kranky-Too in the Cigardo was immense. F. P. Malcolm as Lum Lum did some excellent singing and acting. E. M. Hall, the banjo king, also appeared to the delight of the audience. The Black Watch Drill, though a good feature, is getting quite decayed and should be laid to rest. Dr. Sawtelle's kennel of St. Bernard dogs was quite a feature.

MISSOURI.

KANSAS CITY.

Music Hall (M. H. Hudson, manager): The Star Opera co. made its first appearance, 21st, presenting The Chimes of Normandy to a well filled house. Good business throughout the week. Hudson has arranged with Manager Starr to fill a six weeks' engagement, Co. is decidedly the best that has attempted to fill a Summer engagement here this season. Patience, 1st, 2d and 3d.

The new faces at the Walnut Street Theatre are: Lester Franklin and wife, Ed. Summers and the Four Tourists. Business is not as good as it might be. Manager Raynor is thinking of closing the house for the Summer. Miss Ella Leon, Morton and Hayter, Pat McGlone and Lucy Lucille all closed 26th.

The arrivals at the Colliseum are: Garry Hopper, Charley Hall and the Whipler Twins. The closings are: Cross and Avis. Willis and Barron and Sarsfield and Aldine remain.

The Kansas City Museum is doing a good business with The Long Strike as the leading attraction. Robertson's Caste is announced as the attraction this week.

HANNIBAL.

Park Opera House (J. B. Price, manager): The Newell co. gave us a season of comic opera at low prices, week of June 21, singing The Mikado, Pinafore, Giroflé-Girofla and La Mascotte to flattering business. S. R. Radcliffe and Marie Sanger are the possessors of fine voices, while H. H. Howard, Henri Laurent, Lisetta Ellam and W. Alleyn are all fair. J. C. Duffy, the comedian, has established himself as a prime favorite. His efforts met with shouts of applause. Emma R. Steiner, musical director, deserves especial mention.

Personal: W. H. Smith, manager of the Standard Theatre, St. Louis, was the guest of U. D. Newell.—R. G. Ball, in advance of Barnum, has been here, and as a result the town is being billed for the appearance of his circus August 6.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Katherine Rober (under the management of Leo. Blandon, has been playing all week to fair houses at low prices. Close the season here to rest until August 20.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Manager Boyd's experiment of reducing the price of admission to twenty-five, thirty-five and fifty cents during the engagement of the Grau Opera co., has proven very successful, as witnessed by full houses nightly. The past week's repertoire included the Mikado, Grand Duchess and Marcotte. Amy Gordon's impersonations were conspicuously effective, as the rest of the troupe are only fair. The chorus girls have the somewhat unusual failing of being too young. The troupe remains in Omaha another week, with change of opera nightly.

FREMONT.

Sells' Circus exhibited to good business. They report good audiences, but severe storms. Exhibited menagerie two days, inclosed only by side curtains.

NEW JERSEY.

NEWARK.

Our theatrical season has shut down. The Grand Opera House can be said to have enjoyed a season of very gratifying financial success—the first in its history. During the past season Manager Gray has secured the best available attractions and some of the metropolitan stock cos.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Josephine Cameron, assisted by Barton Hill, presented Forget-Me-Not and Ingomar June 25 and 26, to light houses. They gave general satisfaction, however, to those who attended.

Little Coney Island (A. Philion, manager): Martinetti Brothers' Pantomime co. played last week to good houses. The co. consists of Martinetti Brothers, Dolan and McCarthy, Joe Hart, Edith Murilla, Fred. Roberts and Edith Myrtle. The co. is good, especially the Martinettis in A Novel Cure and Joe Hart on the banjo. This week we have A. F. Mineo's Humpty Dumpty co. in the old and favorite pantomime and the usual specialties.

Items: D. H. Smith, who is stopping here for the Summer, goes with the Duff Opera co. next season.—John B. Doris' Circus will exhibit here for one day some time in August. Mr. Doris may look for crowded tents.

NEW YORK.

BUFFALO.

Dore Davidson's Lost 20. had quite a good week at the Court Street Theatre. It was announced as the close of the season, but Mr. Jacobs seems to see money in continuing longer, and offers an "originality" for this week in C. H. Smith's Double Uncle Tom's Cabin co. This is threatened to be the wind-up of a successful season.

At the Museum, week of June 21, the Holmans in Three Too Many entertained medium-sized houses. Thomas and Watson's Surprise Party this week.

The Meech Brothers contemplate the building of a new opera house at Binghamton, if that town's citizens offer assistance.

The new Music Hall is beginning to show above the foundations. It will be an improvement on the old.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The American Opera co. appeared (under the management of J. H. Lahnes) on June 21, 22, to large and brilliant audiences. Lakme and The Flying Dutchman were produced in a style of magnificence never before equalled in this city, and the venture, artistically, was a perfect success.

Park Theatre: This house opened June 21 with Davene's Allied Attractions to good business, which continued through the week. The show was a good one. This week, Lottie Church.

Items: Amusements are at a standstill. All the houses closed (except the Park) for repairs. The limited space that could be secured for such an attraction as the American Opera co. has revived the old chestnut—a new opera house on a grand scale. Plenty of suggestions are offered, but up to date not a dollar has been exhibited. But we will wait patiently.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Season closed with Emma Thursby's Concert co. It opened Sept. 5 with The Two Johns, and upward of seventy performances, prominent among which were Maggie Mitchell, Janish, Kate Claxton, Louise Balfe, Effie Ellsler, Kate Castleton, Jennie Yeamans, Emma Thursby, W. J. Scanlan, W. E. Sheridan, J. K. Emmet, Thomas W. Keene, Sol Smith Russell and Fred. Warde, were given. Two engagements of a week each were played by Chester's Standard Dramatic co., and one of equal length by the Sawtelle Comedy co. Both at cheap prices. Messrs. Wagner and Reis have secured a two years' lease of the house, I understand, and have the privilege of an extension. They will in all probability consult their own interests and retain C. A. Bird as local manager. If their judgment in choosing aides equals that displayed in the selection of attractions for the house, Mr. Bird's services will be in demand during the existence of the present lease.

Alcazar: The Alcazar Opera House has been opened but twice, the season being far advanced at the time of its completion. It is the purpose of the management, however, to be "in the ring" at the opening of the coming season and give their patrons the benefit of good attractions at cheap prices.

ROCKPORT.

Ward's Opera House (S. R. Ward, manager): Marlande Clarke Dramatic co. June 21, 22, 23, 26, to poor business, caused by continuous rain. Satisfactory entertainment.

CANANDAIGUA.

Kingsbury Grand Opera House (G. Kingsbury, manager): Prof. Morris, with his school of dogs and ponies, interested and amused large audiences for three nights, opening June 24. Nothing booked until Sept. 1. A few of the attractions already booked are Barry and Fay, Louis James, Jane Coombs, Bertha Welby, Myra Goodwin, Murray and Murphy and P. F. Baker in Chris and Lena. Prof. Morris has our thanks for courtesies.

SARATOGA SPRINGS.

Kersands' Minstrels, June 24, to a large and delighted audience. A first class entertainment, excelling particularly in its vocal features. Billy Wilson divided the honors of the evening with Billy Kersands, while Wallace King's songs, as well as those by the sextette, were enthusiastically received.

WATERTOWN.

City Opera House (E. M. Gates, manager): Lizzie May Ulmer played in Dad's Girl, and '49, June 25, 26, to good houses. The co. was very good and made a favorable impression. Templeton's Mikado, 24th.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The Phoza McAllister Dramatic co played again week of June 21 to good business, and Friday evening the house was packed, the occasion being a testimonial benefit to Miss McAllister, in which Harry Driscole, a Binghamton actor, took a leading part, playing Archibald Carlyle in East Lynne.

OSWEGO.

Academy of Music (John R. Pierce, manager): Dad's Girl and '49 were presented June 22, 23 and 24 by Lizzie May Ulmer and co., and seemed to give good satisfaction.

Casino Opera House (W. H. Frisbie, manager): Louise Pomeroy in a round of the legitimate and emotional, June 28, for two weeks.

AUBURN.

Arena: Miller, Obey and Freeman's Circus did an immense business June 21, 22 and 23.

OHIO.

DAYTON.

On the morning of June 24 the sad news was flashed across the wires that the charming Dayton favorite, Jennie Calef, had been seriously injured through a trap which had been [illegible] the Sandusky (O.) stage. The injury [illegible] serious nature as to cause Miss Calef [illegible] season, with poor prospects of being able [illegible] season, as her left knee-cap had been [illegible] welcome news had not been here [illegible] ager Larry Reist was working up a [illegible] the sun had set he had a list of one hundred [illegible] comprising the cream of our local talent. [illegible] June 25, and a larger and more fashionable [illegible] this theatre has never held. The [illegible] auditor fully demonstrated that they were [illegible] ing that they had assembled to assist one who [illegible] amused them. The performance opened with a minstrel first-part, consisting of forty in the [illegible] There were three quartettes and six end men. [illegible] Manager Reist, Manager Waldron, Tom Collector *Bill of the Play*; Charles Hudson the General [illegible] grapher; Lee Austin and Charles Shaw, two local [illegible] rities, with T. N. Wilson, editor of *Town Talk*, [illegible] terlocutor. The first-part was replete with many [illegible] jokes and local gags, and would you believe it, [illegible] not one chestnut sprung on us! "Sweet Alpine [illegible] was exceedingly well rendered by Harvey Cl[illegible] as was "Sally in our Alley," by Edward Mo[illegible] Austin sang an original song. Manager Reist [illegible] "Hush, Little Baby Don't You Cry," and [illegible] three encores and a storm of bouquets. Andy [illegible] Miss Calef's manager, sang "I'll Take You [illegible] Again," like an old-timer, and received a well [illegible] encore. The olio (?) consisted of twenty-one [illegible] tions all; but space forbids. With [illegible] none, mention might be made of the [illegible] sketch, written by Mrs. Eva Best of this [illegible] sole, Nettie Freeman; wooden shoe dance [illegible] haust; artistic movements by Lola Dietrich, [illegible] R. K. of P., under Sir Knight John L. Bl[illegible] act, De Velde and Bowers dancing, Sir Knight [illegible] the acrobatic song and dance acts; Carmel [illegible] Williams; calling waltzing, by Albert De Vo[illegible] tricities, Lou Austin; negro dance, Albert [illegible] piano solo, Abbie Crippen; pantomime, Albert [illegible] Bechel House Quotation; Edward Bechel [illegible] connection, The Dutch Photographer. [illegible] closed with The Show's Racket, by the [illegible] co. It was the best amateur performance ever [illegible] this city, and the audience could hardly [illegible] participants were not professional [illegible]

The best performance given on the [illegible] was the presentation of Somerville [illegible] I had the pleasure of seeing the [illegible] Square Theatre two seasons ago, and [illegible] that the Home production is no way [illegible] parison. The co. appeared to far better [illegible] perceptible, and [illegible] good results. Every member [illegible] her respective role. John D. Gordon [illegible] personation of Farmer Rogers was [illegible] call at the close of Act III. The [illegible] C. Hunbar was as usually in [illegible] the sympathy of the audience from [illegible] Raymond Holmes was "at home" [illegible] as well cast. Jack Dawson, in [illegible] Wilson, was certainly the [illegible] turned fellow, always glad to see [illegible] G. Stuart Benbow as the [illegible] Thompson as George Dow, had little [illegible] well. Ida Ward as Esmeralda [illegible] genius expectations of her many [illegible] in the part, a thankless and [illegible] plaudits, and was the possessor of [illegible] Uncle Newell as Mr. Rogers was [illegible] Winslow as Mose and Wheeler [illegible] looked and acted their parts [illegible] It is useless to state that the [illegible] staged, as the plays are [illegible] manner; but Manager Sam Hamilton [illegible] everything, and the result was [illegible] client and most complete of the season.

Manager Lenny H. Reist [illegible] York, providing he can get the [illegible] cars. He had evidently made up [illegible] black, as the fire department [illegible] with a line of hose for two days. [illegible] will do the work.

Jennie Calef, as soon as she [illegible] will be brought to Dayton, and [illegible] Eva Best, the authoress.

J. Clinton Hall, stage manager [illegible] should be congratulated for the [illegible] Esmeralda. It was unanimously one of the [illegible] formances ever given at the [illegible]

Haworth's Minstrels are at the Grand [illegible]

Raymond Holmes will shortly [illegible] distinguished author will be [illegible] who is now organizing in C[illegible]

The Battle of Gettysburg [illegible] Opera House, and will be [illegible]

Treasurer Wood Reist, of the [illegible] leave for New York City, and [illegible] falo Bill on Staten Island.

I was in Chicago last week and had [illegible] C. F. Pinckney, of the Madison Square [illegible] ners co. Pinckney was a member [illegible] during the season of '82, and resided [illegible] here as "one of pioneers." His many [illegible] them over.

FINDLAY.

What promised to be a very pretty [illegible] rival Opera House managers in this city [illegible] nipped in the bud by George E. Rogers [illegible] of Davis' Opera House, gave Fred. H. Whipple, the recent lessee and manager of the house. Assessments were made [illegible] the unexpected—but a vote was then taken [illegible] are thus taking. Assessments, as you may [illegible] and confession which has returned [illegible] since the formation of the present [illegible] with an intensity unparalleled, but we are [illegible] pared to have an additional [illegible] an Opera House war. Upon the arrival of [illegible] who is at present navigating the [illegible] disciple of the venerable Izaak Walton, [illegible] assume a more specific shape in [illegible] these parts, and I will have Tom Hanson [illegible] as to each turn in the situation.

Prof. Hermann Kenker, the "[illegible] hailed his accession to the directorship of the [illegible] western Orchestra of this city, by giving a [illegible] strumental concert at Davis Opera House, [illegible] was assisted by leading musical talent of the city, and the affair passed off with great [illegible] themselves so creditably in [illegible] any particular artist. Suffice to say that the [illegible] most constituted a rattling fine concert in the [illegible] vals of Findlay.

Richards' Ten Cent Circus came June 22 to [illegible] houses, giving very pleasing performances. [illegible] ards was, for several seasons, a special feature of Barnum show, being one of the cleverest [illegible] especial line, juggler and trapeze-bar performer. [illegible] Joseph, contracting agent of Sells Brothers' [illegible] is the city 25th arranging for the appearance of his [illegible] todonic establishment 26th.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): For weeks the bill-boards have been resplendent with [illegible] green colors, depicting young ladies of [illegible] limbs and brevity of skirts, outside of [illegible] stands, and a very large elephant in the [

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Should there be any difficulty in obtaining THE MIRROR *at any of the Summer resorts, the publishers will deem it a particular favor to be informed of the fact. Steps will immediately be taken to supply dealers in such places.*

Concert Gardens are Theatres.

The decision of the Court of Appeals in the case of the municipality against the Eden Musee, holding that establishment liable to the theatrical license tax is destined to create consternation among music-hall managers and others who have through a technicality hitherto evaded the payment of license fees, and who have consequently been free to carry on the sale of liquor without molestation. The broad and far-reaching construction which this decision places upon the law will either lead to the closing up of all the concert gardens and music-halls (which depend for their profits almost entirely upon liquor traffic) or to an effort to secure more elastic legislation. Already the proprietor of one of the principal gardens has been arrested, and he will stand trial. The acts relating to theatres and other places of amusement are not only conflicting and complex, but unjust. It is high time an endeavor is made to secure new laws that will be more in accord with the requirements of our citizens and fair to those who are identified with amusement catering. That the theatres should be taxed at all is an outrageous condition of affairs. And the law, whose definition of a theatre includes concert-gardens and musical resorts, is an absurd and iniquitous institution.

A Notable Convention.

In our news columns this week we present a full report of the public convention recently held at the Madison Square Theatre by the Actors' Order of Friendship. This Order is full of years and honors, and it was signally appropriate that an institution which had existed for many years and modestly performed countless acts of benevolence should by the meeting in question draw attention to itself and its work.

The Order of Friendship in no way conflicts with the Actors' Fund. Except that both are devoted to furthering the welfare of professionals, they have nothing whatever in common. The Order is a social and benevolent society, to which none save actors of good standing belong. The Fund, as our readers are fully aware, is purely a charitable and philanthropic institution, which takes care of the sick and buries the destitute dead irrespective of the claims of membership. Although the Order of Friendship is an exclusive organization, it is entitled to respect and consideration as is any association banded together for the laudable purpose of bettering the tone of the profession and drawing its best elements into close communion.

The meeting at the Madison Square was an eminently creditable affair to all concerned in it. The speeches that were made by prominent personages, both members and others, had the ring of sincerity and bore the stamp of good sense. Manager McVicker's communication, while it contains some sound views and suggestions, nevertheless will lay the venerable writer open to considerable criticism. The commercial spirit is not sufficiently rampant among the profession to admit the classification of actors as wage-workers, or to favor the advocacy of measures for the remedy of existing abuses and evils that are modelled after those imported by misguided aliens of the laboring classes. There is unquestionably a decidedly practical side to the dramatic art, but it has not, up to the present time, sufficiently overshadowed the greater and nobler purposes of the stage to allow the adoption of such exotics as the boycott and the strike.

The resolutions and recommendations of the Order of Friendship, passed at this meeting, are some of them highly commendable, and they will appeal to the approbation and endorsement of the profession at large. But whether the proceedings at the convention do or do not bear fruit, THE MIRROR hopes that similar gatherings will take place yearly for the exchange of ideas and the discussion of matters which concern every person connected with theatricals.

Humor in Public Men.

A leading New York daily pays a high compliment to an acknowledged element of the stage and the drama, when it ascribes a large share of the renown enjoyed by the late ex-Senator David Davis to his capacity for humorous utterance. Nobody, avers the journalist, can have failed to notice how important and almost indispensable a part of the successful American politician's equipment is a sense of humor. No man in our history has owed more of his popularity to this source than Lincoln himself. Judge Davis was by no means his equal as a humorist, but he had a great fund of common sense, his expression of which was so racy and homely and direct that it often gave to his utterances the effect of wit. It was this that made the ex-Senator the oracle, counsellor and good genius of his neighborhood and State.

When such emphatic recognition is given to a quality so often called into requisition on the stage, need we wonder that our people are eager to hear not only the best comedies, but to take a hand in the farce, the burlesque and the horse-play performances? The statement calls attention rather pointedly to the fact that our present guild of actors does not signalize itself off the stage with much speech that can be cited as apothegmatic or attic in expression.

We refer to apt sayings which in other days fell from the colloquial lips of such adherents of the theatre as Quin, Macklon, Garrick, Sheridan and Foote, many of whom are still on record as the best *facetiæ* on the subjects to which they address themselves. Their humorous sayings and repartees were not only smart, but they happily summarized the common sense of the topic in hand. Such seems also to have been a characteristic of the good things of the late David Davis.

Personal.

HARRISON.—Above is a portrait of Alice Harrison, who heads the company that is singing The Maid of Belleville at the Star Theatre.

HAWK.—Harry Hawk is engaged for the next tour of Fanny Davenport.

FREETH.—Nina and Lulu Freeth have gone to Michigan to spend the Summer.

RIAL.—Louise Rial opens her season in Fortune's Fool in Montreal on Sept. 27.

STERN.—Ben Stern, of the Fantasma company, is summering at Greenwich, Ct.

PASTOR.—Tony Pastor turns up at all the ball matches and concert and dramatic events.

WOOD.—The widow of the late George Wood is said to be in distressed circumstances.

BACKUS.—Mrs. Charles Backus, widow of of the minstrel, leaves for Europe on Tuesday next.

HATCH.—Margaret Hatch, who has been dangerously ill for some time, is recovering slowly.

FARRON.—A fourth olive branch has been added to T. J. Farron's domestic circle. It is a lively boy.

KELSEY.—Lizzie Kelsey goes abroad on Saturday for a tour that embraces both business and pleasure.

ELLSLER.—Effie Ellsler opens her season in Woman against Woman at the People's Theatre on Sept. 27.

CARLETON.—William T. Carleton is summering with his family in an out-of-the-way retreat on Long Island.

PAULLIN.—Louise Paullin has taken a flat in town. She will devote herself to musical studies during the Summer.

SOLOMON.—It is said that Fred. Solomon will be the comedian of the Temple Theatre, Philadelphia, next season.

DILLON.—Louise Dillon has been engaged to support Modjeska during her Summer engagement in San Francisco.

RHEA.—Mlle. Rhea will leave Paris for New York on August 2, and open her season in St. John, N. B., on August 20.

CONNER.—The veteran Edmon S. Conner was a prominent figure at the meeting of the Actors' Order of Friendship.

BARRYMORE.—Maurice Barrymore arrived by the *Umbria* on Sunday last, and left almost immediately for San Francisco.

SHINE.—Giles Shine and his wife, professionally known as Lavinia Shannon, have been engaged for next season by Mme. Janauschek.

MCVICKER.—J. H. McVicker will give a season of four weeks to a revival of the old comedies at his theatre in Chicago, opening July 24.

KEAN.—Emily Kean has been engaged for a part in the new Irish musical comedy that is to be brought out at the Windsor Theatre on July 12.

HOWARD.—George W. Howard, in Adonis, has discontinued his burlesque of C. W. Couldock as Dunstan Kirke. It was not understood in London.

WILLIAMS.—Jennie Williams, who is probably one of the brightest and prettiest soubrettes now before the public, goes with Aimee next season.

HARWOOD.—Harry Harwood has been re-engaged for the part of Denver Dan in Forgiven. His performance is a feature of the production.

PATRICE—Patrice was the recipient of an offer from Roland Reed to take the soubrette part in Humbug, but was forced to decline on account of illness.

PIXLEY.—Annie Pixley denies that The Deacon's Daughter was written expressly for her, and desires to state that the play was not written to order.

MCCLANNIN.—Mr. and Mrs. R. F. McClannin and daughter are passing the Summer at Centreport, L. I. Mr. McClannin still remains with Maggie Mitchell.

SERRANO.—Mr. and Mrs. T. K. Serrano leave for London this week. Mr. Serrano has some prospect of having his play, Donna Bianca, produced over there.

WHITECAR.—W. A. Whitecar has been confined to his bed for several weeks through an unfortunate fall. He is in convalescence at Castleton Corners, Staten Island.

CHAPMAN.—Blanche Chapman will sing in comic opera this Summer at Asbury Park. Her sister Ella, who is still in London, has been offered a place in Nat Goodwin's company.

FLORENCE.—Mr. and Mrs. W. J. Florence are to play at the Baldwin Theatre, San Francisco, during the coming season. It will be their first engagement in California in seven years.

DAVENPORT.—The company that is being selected to support Fanny Davenport in her repertoire next season bids fair to be one of the strongest and most efficient organizations on the road.

MURTHA.—Manager Frank Murtha will give an entertainment at the Windsor Theatre on the evening of Tuesday, July 11, for the benefit of the Parnell Fund. Already a large number of professionals have volunteered their services.

CHANFRAU.—Mrs. Henrietta Chanfrau is sojourning in Paris, where she is having a new and elegant wardrobe made by the famous M. Felix. This wardrobe will be seen in the new play in which she will tour this country next season.

WARREN.—Edward Warren, late with Mlle. Rhea, has received several very flattering offers for next season, notably from Arthur Rehan, Mrs. D. P. Bowers and Richard Mansfield, and also an offer of re-engagement from the French actress.

ROCHELLE.—Inez Rochelle, a promising leading woman, is spending the Summer vacation near New York. Miss Rochelle has made commendable progress since she entered the profession a few years ago. She is tall, stately and handsome.

LEVERE.—Rose Levere begins a week's engagement at the Windsor Theatre at next Monday's matinee, her repertoire for the week consisting of three plays, the old English comedy of The Love Chase, Romeo and Juliet and Leah the Forsaken.

CURTISSE.—Blanche Curtisse, with some relatives and friends, is spending a few weeks at Hotel St. Louis, Lake Minnetonka, Minn. She will star as the Queen in Zozo next season, opening season during the Saengerfest at Milwaukee on July 19.

STANHOPE.—Adeline Stanhope has signed with Harry Miner for next season to play the Countess Petrosky in Zitka. Miss Stanhope is at present filling a fortnight's engagement at Niblo's, playing Alida Bloodgood in The Streets of New York.

DE BELLEVILLE.—Fred. de Belleville has been engaged as leading support to Rose Coghlan. Mr. and Mrs. Walcot and John Macdonald are also engaged. Clinton J. Edgerly will assume sole charge, while H. S. Taylor is booking time.

RICHMOND.—Adah Richmond goes on the road next season with a new burlesque by M. H. Rosenfeld, entitled Flash and Fire. She will have a number of European novelties, and some rich costumes. Miss Richmond sails for England on Saturday.

MURDOCH.—Daisy Murdoch is dying at her home in West Forty-eighth street of consumption. Pauline Hall, of the Casino, is busy getting up a benefit for her assistance, at which De Wolf Hopper, Francis Wilson, W. S. Daboll and others have already volunteered.

WEDDING.—Mr. and Mrs. Milton Nobles celebrated their wooden wedding on Tuesday evening. Among the guests were Laura Bellini, Mary Davenport, J. P. Garland and J. Duke Murray. The last named presented the couple with a wooden salad set. The presents were numerous.

PAULDING.—Because Frederick Paulding has recently played one or two jobbing engagements, the report has got abroad that he does not go with Margaret Mather next season. Mr. Paulding has been re-engaged by Mr. Hill, and will start West in support of Miss Mather about the middle of July.

VALLETTE.—Matilda Scott Paine, who came to this country during the Pinafore rage, and appeared as Josephine in that opera at a Broadway theatre, is now appearing in comic opera under the name of Mlle. Vallette. The lady is an accomplished vocalist, but her acting abilities are not in keeping therewith.

GRAHAM.—R. E. Graham and Miss Mamie Cerbi were united in marriage last Sunday. Miss Cerbi was formerly of Stetson's Mikado company, and was under study to Geraldine Ulmar all the season. She made her first appearance as Yum-Yum at the Metropolitan Opera House, scoring quite a success.

COGHLAN.—Rose Coghlan will open her season in the vicinity of New York on Sept. 20, appearing in the Metropolis in January for three weeks. Our Joan is shelved. The repertoire will include Much Ado About Nothing, School for Scandal, As You Like It, London Assurance, Masks and Faces, Lady of Lyons and Macbeth.

DIXEY.—The London papers continue to deal hard blows at Dixey. Says one: "Attired in a kind of Hamlet costume, he did not seek to hit at the acting of Mr. Irving, but with want of taste he aimed at burlesquing—in a manner undeniably clever in itself—Mr. Irving's use of his eye glasses, his manner of wiping them, and Mr. Irving's habit of striking his chin, to our thinking, an unpardonable exhibition, since, although the doings of a man in public are always open to imitation and caricature, there is no excuse for endeavoring to burlesque his private manners."

FULLER.—Loie Fuller is engaged as soubrette at the Bijou by Miles and Barton, as, indeed are all the members of the Humbug cast. Roland Reed simply furnishes his services and the play.

REED.—From present appearances Roland Reed will have no vacation this Summer. He opens at Boston on August 16, and should Humbug be a Summer success he will have no time to visit the Summer resorts. "For the last month or so," says Mr. Reed, "I have almost lived in the Bijou Opera House."

WELLES.—Our New Orleans correspondent made an error in stating that C. B. Welles was engaged for Bidwell's stock company in that city for next season. Mr. Welles has not signed for next season. The premature announcement referred to has upset negotiations that might have led to something definite. But Mr. Welles is a comedian of too great ability to remain long out of an engagement.

CAMERON.—On the first page of this week's MIRROR is presented a portrait of Violet Cameron, the English comic opera and burlesque actress. Miss Cameron has become very popular in London, where she has been prominently identified with several musical successes. She brings her company to this country in the Fall, opening for a short season at the Casino on Oct. 4 and afterward visiting the principal cities.

COLGRAVE.—Mr. George H. Colgrave, Jr., THE MIRROR'S St. Paul correspondent, has been in the city for a few days. Mr. Colgrave has charge of one of the mechanical departments of the *Pioneer Press*, and is in the East to pass a well-earned Summer vacation. He is well known in the profession, and numbers several of its leading members, both ladies and gentlemen, among his lifelong friends. Mr. Colgrave has been on THE MIRROR'S out-of-town staff some seven or eight years, and it is beyond recollection that he ever missed sending in his weekly budget.

HANLON.—Alfred, the fourth in age of the famous Hanlon Brothers, is dead. He died at Pascodena, Cal., last Thursday, of consumption. Mr. Hanlon had not appeared professionally for about three years, disease having incapacitated him for stage work. He was about thirty-eight years of age, and leaves a twelve-year old daughter. There are now but three of the brothers living—George and William, who appear in Fantasma, and Edward, who is in Europe with Le Voyage en Suisse. George Hanlon was summoned to Pascodena several weeks ago, and since then himself and wife have been constant in their attendance at the dying man's bedside.

The Comedy Theatre Once More.

On last Friday afternoon Lewis Dockstader, the minstrel, who has been for several seasons an end-man with Carncross' Minstrels in Philadelphia, signed a lease by which he is to come into possession of the Comedy Theatre for two years at an annual rental of $12,000. Mr. Dockstader takes possession of the house today (Thursday), and work is to begin on it at once, as he intends opening the house about the middle of September, after having it thoroughly overhauled, redecorated and refitted, besides the building of a new entrance. Negotiations are pending for the engagement of prominent singers who have never before consented to appear in burnt-cork. The company will consist of about thirty people, but in the first-part they will not be piled up to the ceiling for effect. Mr. Dockstader himself will probably be seen and heard on the end.

Letters to the Editor.

ORTHOEPY.

PRINCETON, Ill., June 23, 1886.

Editor New York Mirror:

DEAR SIR:—As a regular reader of THE MIRROR and being particularly interested in elocution, I have read with pleasure the article on "Utterance," by Alfred Ayres. But his article on "Orthoepy" I venture to question in the following particulars: The gentleman says: "*Private—p-r-i-v-a-t-e* does not spell vut; *Vigilant—v-i-g-i-l-a-n-t* does not spell iunt."

Webster, one of the authorities quoted, says: "*a* and *o* in unaccented syllables generally verge into short *u*."

The exception generally presents itself when the verb is to be distinguished from the noun or adjective: as, *separate* (verb), in which the *a* in the final syllable is like the *a* in *ale*; *separate* (adjective), *a* in the final syllable verges into the *u* in *up*.

The words "private" and "vigilant" come under the above rule, and consequently *are* pronounced *privut* and *vigilunt*. Exceptions to the rule are always marked by reliable authorities.

Ignorance in regard to the sound of *a* and *o* in final or unaccented syllables leads to such mistakes as giving the last vowel in such words as *creator*, *actor*, *splendor*, like *a* in *all* instead of *u* in *up*.

Alternative, the only word of this group that has the first *a* like *a* in *alum*, is the verb *alternate*.

I object to his leaving the general public in doubt as to the pronunciation of *certain*, *perfect*, *bird*, *verse*, *verdict*, *world*, *branch*, *grass*.

He undoubtedly meant to have added that the *e* in *certain*, *perfect*, *verse*, *verdict*, the *i* in *bird* and the *o* in *world* have the sound of *e* in *term*, and the *a* in *branch* and *grass* a sound between the *a* in *arm* and the *a* in *at*.

MARGARET HAYMAN,
Teacher of Elocution, Princeton High School.

"IN MEMORIAM"—DRAMATIC AGENCIES.

NEW YORK, June 29, 1886.

Editor New York Mirror:

DEAR SIR:—Allow me to congratulate the Actors' Fund upon the inauguration of an agency in connection with its other multifarious advantages. Its purposes are widespread and beneficial, and the very reasonable fee demanded cannot fail to elicit the hearty and universal support of every member of the dramatic profession, and we presume a corresponding proportionate reduction will be made to managers, whose financial and professional interests will be materially benefited by pooling their issues with the "Actors' Fund Agency." If this be done (which we hope it may may) the death-knell of outside dramatic agencies will have been sounded. Their mission has been to gouge the poor actor out of an outrageous fee for procuring situations and to develop and foster an exclusive syndicate, where many were called but few were chosen—where those who would toady and crawl to these blatherskites of agents were secured in engagements, and those who would not were ostracised and boycotted. The finale of this farce is near at hand, and no one realizes it more than the agents themselves, who behold with consternation the sceptre of power fading from their grasp, and who are perpetually haunted with the Banquo of Reform. The Actors' Fund is the Juggernaut which is destined to crush out the life of this monster of injustice and extortion, and what in future history will only be remembered in shadowy recollection as a *dramatic agency*. Yours, etc., CORNELIUS.

The Usher.

Mend him who can! *In Ushering The ladies call him, sweet.* —LOVE'S LABOR'S LOST.

Mrs. Fred. Marsden recently did a kindly thing at Knoll Villa, her dramatist husband's pretty country-seat at Schroon Lake. She gave the farmers' children of the neighborhood a day of supreme pleasure. Seventy-five of them were invited to a lawn party, and the poor youngsters, who seldom have any diversion or excitement, had a jolly time of it. The house and grounds were thrown open and all sorts of refreshments were supplied to them. Mrs. Marsden sent a four-horse team, gaily decorated with flags and jingling bells, to collect the juvenile crowd. The party depleted the two school-houses at Schroon, and the teachers shut up shop and took a holiday, too. Marsden, by the way, is having a royal rest. The June breezes have been strong and he spends most of his time tacking about the lake in his sail-boat.

* * *

Here is a self-explanatory extract from a note written by Dan Frohman previous to his departure abroad: "You say that Gilbert's play, Gretchen, is an old one and not written for Miss Fortescue. The play was written many years ago; but Mr. Gilbert rewrote and adapted it especially for Miss Fortescue."

* * *

Catherine Lewis, who such a short time ago was the favorite of comic opera, has very quietly but very surely sunk into obscurity. The other day she was sent for with a view to playing the part relinquished by Aimee in The Maid of Belleville. The musical director asked her to sing something that would show her vocal powers. Think of that—Olivette requested to prove her ability to a leader! Lewis murmured something about leaving her music at home. When she had gone the director turned to a member of the company and remarked significantly, "She was afraid to sing."

* * *

If anything happens to disturb the smooth current of the dramatic routine, what a mess the unwary and thoughtless make of it! Monday night the Third Avenue Theatre did not open as announced with The Shaughraun, Mr. Prescott having forgotten the date when the license of the house expired, and Mr. Hill having telegraphed him to close up until the omission was repaired. A dramatic paper, issued on Tuesday, came out next morning with a notice of the performance that did not take place, including some sapient observations on the merits of the star and the company. The publication in question has frequently made these trifling mistakes.

* * *

A new yacht club has been auspiciously started at New Rochelle. The membership role is large and eminently substantial. It contains the names of several gentlemen well-known in the profession, among others J. H. Ryley, who is Vice-Commodore; John Howson, Mark Smith, Harrison Grey Fiske, W. H. Hamilton, and John E. Nash. The first regatta takes place next Wednesday. An entertainment was given last evening at the Town Hall by Madeleine Lucette, Charles Stevenson and some of those mentioned above, for the benefit of the prize fund.

* * *

Feeling that Union Square has suffered from an insufficiency of bar-rooms, Messrs. Dam and De Revere, the hotel keepers, have established a very gorgeous buffet in the Union Square Hotel, next door to THE MIRROR building. The opening takes place to-day. A lot of artists and artisans have been at work for some weeks on the decorations, which are very elaborate indeed. A decidedly fetching figure of Venus rising from the sea has been moulded on one of the walls, expressly to tickle the chaste fancy of Mr. Anthony Comstock, while other aesthetic mural designs and devices abound in the wildest profusion. Buffeting will doubtless become a popular diversion in the neighborhood of the Square.

The Actors' Fund.

During the past two weeks the Executive Committee have favorably considered nine applications for relief. Of these two were in Chicago, one in Boston and six in this city. There are six applications on file.

The expenditures for relief for the two weeks ended June 26 were $424, which includes one funeral.

New members and annual dues paid in: James H. Dyer, George E. Sands, Irad L. Garside, Charles H. Day, Charles W. Couldock, Marion Gray, George O. Starr, Roland L. Tayleure, Meyer Elsas, Charles O'Brien, Sheridan Tupper, Annie Shindel, H. P. Bradley, B. H. Butler, Walter White, Edwin F. Nagle, Frank L. Wise, Mrs. L. Florence, Emile J. Boswell, Gertie Boswell, Thomas J. Neegan, Marie Mülle Bell, Alexander Bell, Blanche Plunkett, Minnie Desmond, James B. Field, Joel Marks, George P. Hasbrouck, George Reno, Mary Drowman, George App, Madge Doree, James Glenney, William Daniels, Connie Thompson, Josie Loane, John H. Robb, Rose Watkins, Annie Winters, Gustave App, William F. Clifton, Louise Demmon, Marie Petrosky, Daniel Ragan, Edith Stanmore, Kate Tousey, May Webster, Alma Capri, Edith Mai, Ferdinand de Lorine, Louise A. Peters, James D. Clifton, William Dixon, Anneh Bishop, Samuel G. Kinsley and Agnes Burt.

In the Courts.

A BANDMASTER'S DIFFICULTY.

Fred. ter Linden is the leader of the David's Island Band, but sometimes plays at entertainments such as dancing parties and concerts. He has been for many years a member of the Musical Mutual Protective Union, and, until recently, in good standing, when he was suspended for a year. Mr. ter Linden received an offer to play at the Terrace Garden early in the Spring, and did so. When he was paid for his part of the entertainment he accepted a price lower than that charged under the Union rules. This becoming known, the bandmaster was summoned to appear before a meeting of directors of the Musical Union on March 12. He wrote back that as he was stationed at David's Island it was difficult to get away. He suggested that the Union pay for his fare down to the meeting-room of the directors, and also for the expense incurred in the correspondence between himself and the Union managers. At all events, Mr. ter Linden did not present himself at the meeting, and for that reason was suspended for one year, beginning March 16. The result has been that the musician has found himself ostracised from the companionship of other musicians of standing in the city, and now he wishes himself back in the fold. To accomplish that he applied, through counsel, this week, to Judge Van Brunt, in Supreme Court, Chambers, for a writ of mandamus ordering the directors of the Union to set aside their action and restore him to the rights and privileges of a full member. He claimed that the Board of Directors had not taken proper action, and that he should not have been suspended without being heard. After considerable argument by the lawyers in the case, Judge Van Brunt took the papers and afterward decided in favor of ter Linden, granting the order of mandamus.

TWO BOYCOTTERS CONVICTED.

The trials of the musicians who boycotted George Theiss and extorted $1,000 from him are going on as rapidly as possible before Judge Barrett in the Oyer and Terminer Court. Paul Wiltzig was convicted of the charge, and the case of Hans Holdorf was then taken up. It was difficult to get a jury. Out of a panel of 150 only six were satisfactory to both sides. Holdorf was one of the most abusive of the boycott committee that visited Mr. Theiss, and was especially threatening in regard to the payment of the $1,000. When Mr. Theiss promised a compromise, according to his testimony in the witness chair, Holdorf said he would not take $999 99. If the check was not drawn at once the boycott would be made stronger than ever. For fear of losing the business the $1,000 was paid. He had also paid $45 65, the wages of men who had left him in the middle of the week. He did this to secure his son's release from jail, where the latter had been taken for resenting the boycotters' interference with a blow. Holdorf was found guilty.

AN IMPORTANT DECISION.

The Court of Appeals has rendered a decision which seriously affects the concert halls and gardens in this city where there is an orchestral and theatrical entertainment and at the same time beer and other liquors sold. The case on which this final decision was made was that of the city against the Eden Musee, in which it was argued by the Corporation Counsel that a theatrical license must be taken out by that place of entertainment. The argument was based upon the Consolidated Act of Legislature of 1882 as amended in 1885, and which contains the provision that "it shall not be lawful to exhibit to the public in any building, garden or ground, concert-room or other place or room within the city, any interlude, tragedy, comedy, opera, ballet, play, farce, minstrelsy, or dancing, or any other entertainment of the stage, or any part or parts therein, or any equestrian, circus or dramatic performance, or any performance of jugglers, or rope-dancers, or acrobats, until a license for the place of such exhibition for such purpose shall have been first had and obtained." A theatrical license costs $500, and according to the law no liquor shall be sold in a place of amusement having such license. As the Court of Appeals holds that a theatrical license must be obtained for a place like the Eden Musee, the concert-halls and gardens on Fourteenth street, Koster and Bial's and the Casino must come under the same section of the Consolidated Act. The opinion is written by Judge Finch, who states that, according to counsel, the Eden Musee has been in the habit of giving public concerts of orchestral selections of a high character in a room, or alcove, which opens at an elevation into a larger room, or hall, and is on a level with a high gallery encircling the hall. "This carefully drawn circumlocution," says the Judge, "avoids saying that the entertainment is upon the stage, but the difference is rather in language than the fact. It is a private enterprise planned and accomplished for personal gain and profit like other places of public amusement seeking the public patronage. Without doubt it belongs to the general class of cases contemplated by the statutes as needing more or less of governmental supervision and regulation, and so is required to pay a license fee. It has been claimed that it is neither an entertainment of the stage nor an exhibition of minstrelsy, and thus is not within the language of the statute, but is merely a concert not named or included within the section referred to. The appellant's counsel had traced to their origin what were known as minstrels; that they were strolling singers and musicians wandering about the country, and not to be confounded with the performer in the orchestra having a fixed abode.

Judge Finch believed that, no matter what the original minstrel players might have been, it was certain that the word minstrel had now acquired a much wider meaning, and was used in the statute in the broader sense. The Act of 1872 had dropped the word "negro," and the word "minstrel" was purposely left to its broad and general meaning without any qualifying or restrictive expression. It was as if the Legislature had declared that, instead of limiting the regulation to one sort or kind of minstrelsy, it should hereafter apply to all sorts and kinds without limitation. The statute in question was very broad, and especially the phrase "any other entertainment of the stage."

Theatrical and operatic performances, minstrelsy and dancing had already been specially named, "and any other entertainment of the stage" implied that there were others to be included. Was it meant that a boxing-match on the stage of a place of public amusement did not need regulation and license, while an opera or a tragedy did? Taking the statute in all its terms, it evidently meant to include all classes of public exhibitions, such as are usually conducted upon a stage for the observation and amusement of the public, and we see no good reason for narrowing or restricting its obvious scope and purpose.

The law, if enforced under the decision, will be especially pleasing to variety theatre managers, who recently have seen their field encroached upon.

MR. KOSTER ARRESTED.

John Koster, of the Koster and Bial concert-hall, was twice arrested in one night this week. It was on the charge of selling liquor in a place of amusement, and therein violating the Amusement Act. He gave his bail twice, and on going to the Jefferson Market Police Court the next day, waived examination, and furnished bail for his appearance at trial.

More Bad Ball-Playing.

The game of baseball played by actors of this city, at the Polo Grounds, on Tuesday afternoon, for the benefit of the Actors' Fund, was really funnier through its seriousness than the one which had taken place about a month previous. At a little after two o'clock, while Joseph Frankau, who was perspiring through his efforts to sell four tickets and make change all at once, the Tally-ho containing the alleged actors rolled into the Madison avenue entrance, and with a shout the boys rushed into their dressing rooms.

When they re appeared, a half hour later, their transformation was complete. All were dressed in something that bore a resemblance to baseball suits. The nines were made up as follows:

MAY BE'S.—De Wolf Hopper, centre field; George C. Boniface, Jr., pitcher; Orman Butler, first base; Francis Wilson, short-stop; Harry Clarke, catcher; James T. Powers, right field; C. E Mitchell, second base; J. W. Collier, Jr., third base, and John Albaugh, Jr., left field.

MIGHT BE'S.—W. S. Rising, second base; Cyril Scott, third base; Roland Reed, short-stop; J. Quinn, catcher; Herndon Morsell, right field; John Russell, first base; Sam Reed, left field; J. Mack, pitcher, and Sydney Drew, centre field.

Louis Harrison and John Gourlay acted as scorers, while Julian Mitchell proved a lively and conscientious umpire.

The game was called at three o'clock, and the Might Be's went to the bat, Rising getting there first. He sent a beautiful ball to third, but it got to first base before he did, and he kindly went over to the fence to talk with the boys. Cyril Scott came next. The splendid catching of Mr. Butler at first base also finished him. Roland Reed followed. He sent one straight into the pitcher, Boniface, but it was missed, and he reached first base safely. Quinn, who was credited with being a professional, and whose playing certainly made it look that way, sent the ball over to Powers, who gracefully muffed it, the result of the error being that Reed and Quinn made the home-plate, scoring two runs. Herndon Morsell to the bat. A good liner to second base was caught by Mitchell. Then the May Be's went to the bat.

Six-foot Hopper looked baseball all over as he stepped on the home plate and drove it down an inch or two with his weight. In this inning he struck the ball, although throughout the rest of the game he generally made first base on called balls. The little sphere traveled to second base, where Rising caught it and sent it to first base for Russell, but the wily agent had not limbered up, and the long-legged Hopper made his base through the error. Boniface easily became a victim, his fielder being promptly caught by Roland Reed. Butler came next. He sent the ball flying, the result being that Hopper got home and the batter went to second. Francis Wilson was put out at first base, while Butler cautiously stole his third. Harry Clarke sent a hot ball flying to Reed, who caught it, and the latter was promptly put out at first. In the meantime Butler had come in, making three runs for his side. Powers to the bat. His attitude was intended to be "striking," but the high balls that Joe Mack sent confused him, and although he did some marvellous high jumping, his bat and the ball did not become very well acquainted. He managed to get to first base, but was promptly put out, after Mitchell went to the bat, while trying to get to second. This ended the inning for the May Be's, and the Might Be's returned to the bat.

The other innings were not marked by any very special features. While the inplaying was generally good, the fielding was very bad. Collier did some splendid batting, as did Mitchell, Quinn and Drew. While at the bat, John Russell stopped a ball from Boniface with his thumb, and after vainly trying to play in spite of the pain, was forced to give up and let his place at first base be taken by Robert S. Hilliard, who had been aching to join the game. Mr. Hilliard did some splendid work, but in spite of it the Might Be's were greatly overmatched.

In the fifth inning the May Be's scored 19 runs for their side which practically decided the game, the other nine not getting the slightest opportunity to overcome the great gap between the scores, which then stood 20 to 11. Many of the players were tired out by this time, Roland Reed vowing that it was the last game of baseball he would ever play. "Somebody holler fire," he said, "and end the game." "No; let's play croquet now," said Francis Wilson. Cyril Scott caught a beautiful fly in one of the later innings, and bowed thanks to the applause. Wilson also made a very pretty fly-catch, and in his joy sat down in the sand and played with his funny legs.

At a little after six o'clock the game was declared ended, the score standing:

May Be's	34
Might Be's	19

The amount to be given to the Actors Fund, after deducting all the expenses, which are small, will be about $125.

Mrs. Charles' Bereavement.

On Monday afternoon a mysterious lady called at THE MIRROR office and asked that certain inaccuracies in an obituary of the late George C. Charles, which appeared in the last issue of THE MIRROR, be corrected. The lady, who was deeply agitated, refused to reveal her identity, even under a promise that it would be kept secret. Later in the interview, through an unwitting remark, that the lady never knew she had dropped, it was disclosed that she was an elder sister of the deceased actor. The lady said that Mr. Charles' relatives were much distressed over certain statements that had appeared in the newspapers. It was said that poverty had driven him to suicide. The lady denied this, and said that Mr. Charles' necessities could have been easily relieved without his leaving Brooklyn. The lady, Mary Ann Charles, with whom he starred in Irish drama many years ago, was not his wife, but his sister. She retired from the stage on her marriage to a well-to-do Baltimorean. The mysterious lady threw doubts upon the authenticity of the letters written by Mr. Charles to his wife just before his death, and especially as to certain endearing terms used by the father in referring to his daughter. There was an evident desire on the part of the visitor to impress THE MIRROR with the belief that Mr. Charles' domestic life was unhappy, and that he had been driven to self destruction from causes other than those given to the public.

On Tuesday morning Mrs. Charles and her daughter, a girl of fifteen, called at THE MIRROR office. They were attired in deep mourning. Mrs. Charles, though agitated, told a straightforward story regarding the sad event that had suddenly made her a widow and her child fatherless.

"My husband," said Mrs. Charles, "visited Baltimore to try and obtain a loan of $150 from the husband of one of his nieces, who is a merchant in that city. At first the money was promised him on his note payable at four months. He wrote me a cheerful letter. Later the merchant wrote that it was impossible to let him have the money. This letter is in my possession, sent me by my husband, accompanied by a despondent letter from himself. Here are all the letters from my husband, including the last one he ever wrote."

These letters, all written in pencil, were shown THE MIRROR representative. Though despondent in tone, they all breathed the tenderest affection for his wife and daughter. All the endearing terms quoted in the newspapers were found therein. The last letter he wrote was almost illegible.

Continuing, Mrs. Charles said: "I believe my husband committed suicide while temporarily insane from physical pain and mental worry. He was most devoted to his family. While with the White Slave company he wrote me every day. When I arrived in Philadelphia I did not know my husband was dead. Then the truth was told me. I hurried to the undertaker's, and was there told that the Elks had taken charge of the body; that a committee would wait upon me the next morning. The committee never came. I cannot understand why so little interest was taken in my poor husband's death in a city where he was so well known. I had no ready money, but the undertaker kindly offered to attend to the burial and let me pay him when I could. Then the Naval Lodge of Masons, of this city, of which my husband was a member, sent me fifty dollars. My husband was a contributor to a burial fund in that lodge; but the fund had not prospered. But one of his people—a niece—appeared at the grave side in Baltimore. He was interred with Masonic ceremonies in a plot in the Baltimore Cemetery that was bought by his mother. Mr. Charles leaves some Masonic life policies that will probably yield between $9,000 and $10,000."

Judic's "Insectomania."

The latest news from Paris this week tells us of the prominent position the fair Judic has taken in the French capital as the originator of what at least has the merit of being a new departure in female adornment. It is really too bad of Judic to have reserved a new feminine sensation for the crossway of Europe, instead of showing it off at the Star, where, with the Athenian proclivities of the New York belles for spending their whole time in either telling or hearing some new thing, she would have gained just as much kudos and helped to make the Star box-office fatter than it was. The particular craze of the Parisian ladies for which Judic is morally responsible, it appears, is the wearing for head dress and other ornaments, rare specimens of butterflies, bugs and beetles, to procure which the pretty Parisiennes are putting their husbands and lovers to great expense. Spiders and creeping things innumerable are all in the catalogue.

The thing arose in this wise: When Mme. Judic went starring through the Southern continent of America, and visited the diamond-bearing empire of the Brazils, some of her admirers presented her with a token of their esteem for her artistic qualities in the shape of a team of the brilliant golden beetles of the coffee districts. These gold-bugs are docile and the team in question were tethered by their gold chains to a hair pin, and so coursed were allowed to wander as they would over Judic's hair. Live bugs in a bang! Well, ladies who make a straight strike out from dull conventionalities, and who unite the advantages of face, form, a French origin and a bonfire stage, may be forgiven for a little blasphemy now and then. We suppose that such quaintness of taste in personal adornment as that which Lydia Thompson has always exhibited, both on and off the stage, is more or less rare, especially among the daughters of la belle France; but the adoption in a wholesale way of the insect world for hair and dress is comparatively new in Europe. In the Brazils and in some parts of the West Indies it has been for more than a century customary for ladies to fasten up fire-flies in folds or bags of fine gauze, and then plait them into the hair or tack them on the dress. Thus adorned the ladies attend the evening tertullias and make a brave show. The idea has been imported also to the stage with excellent effect in Iolanthe at the Savoy Theatre, in London, where the fairies of a ballet wore electric lights. This plan might be utilized with very fine effect in combination with the colored electric vacuum tubes to make electric crowns and other ornaments for such characters as Titania, the Queen of the Fairies, in The Midsummer Night's Dream, or the "delicate Ariel" of The Tempest.

For some years past, in both Europe and America, the large green beetle of the Brazils and the small sky-blue Peruvian beetle have both been used by jewelers. In ancient times the evidences of various Egyptian remains show that the scarabeus, or beetle, besides being an object of worship, was made a personal ornament. For a long time fashionable ladies in Paris wore in their hats dead humming-birds, for which the forests of the South were ransacked, and after that there came a liking for snake-skins as trimmings for dresses; but it has been reserved for Judic to turn the heads of Paris in favor of spiders and such like "vermin." Long after her triumphs in opera bouffe are forgotten, Judic may be remembered as the author of "Parisian Insectomania."

E. G. Haynes, for several years secretary and business manager for J. M. Hill in all his theatrical enterprises, is about to retire from that gentlemen's service and assume the management of the new and beautiful Opera House at Norristown, Pa. Mr. Haynes takes the lease of the house for a term of years. H. S. Taylor, No. 23 East Fourteenth street, represents him in this city. The Opera House is on the ground floor, beautifully decorated, seated with Andrews patent folding chairs, and has a seating capacity of [illegible]. An inaugural opening will take place July 23. None but first-class, legitimate attractions will be played, and already [illegible] of the best in the country have been booked at the new house by Mr. Haynes.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

a thorough renovation, in which there will be many improvements made. Mr. Lian is an old manager, having years of experience, and knows what an amusement people demand.

BUCYRUS.

People's Opera House (V. A. Chesney, manager). The Edwin Stuart co. finished a week's engagement June 26th. Ten and twenty cents ruled. Attendance fair. Phillips and Griswold's Uncle Tom's Cabin, 3d.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): The Summer season at this house was opened June 23 by the Elisler and Weiss Comic Opera co., presenting the Mikado. Large and appreciative audience, and one capable of judging of the merits of the production. The opera is in good hands, and all the respective parts are well sustained, particularly the Pooh-Bah of T. J. Bryant, Ko-Ko of Frank Doan, and the Yum-Yum of Miss Greenwood.

Arena: Barnum's circus spent Sunday in Canton, and exhibited 21st. Two immense audiences. The show is not up to the average Barnum affair.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer): Cinderella, June 23 and 24, was largely attended, and was very neatly presented by forty children, who had been carefully directed by Mrs. Harry Freeman. A great success indeed.

NORWALK.

Whittlesey Opera House (S. S. Levey, manager): Horace Lewis and his co. played Two Nights in Rome June 23. Good audiences. Irene Perselle as the Corsican Wife displayed considerable dramatic ability.

OREGON.

PORTLAND.

Casino (C. M. Pyke, acting manager): Widow O'Brien received its first presentation in this city June 21, before a large house. There is little of merit in the extravaganza, and the performance was hardly up to what was expected. The management deserve credit, however, for the excellent scenery used.

Items: Rentfrow's Pathfinders at the New Market Theatre 28th.—Jeffreys Lewis will be here during July.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The stock company at this house presented Ingomar, Saturday night, to a full house. This week the varying farcical comedy, My Awful Dad. Nothing booked here until the opening of the regular season.

Sans Souci Garden (W. E. White, manager): Louise Pomeroy, supported by Arthur Elliott, in Hamlet, East Lynne, and Romeo and Juliet, closed a big week's business Saturday night. Miss Pomeroy was very pleasing in the role of Juliet. The attraction this week is The New York Consolidated Minstrels, led by the famous Billy Rice. Thatcher, Primrose and West's Minstrel co. has been added to the consolidation. The co. will present as an afterpiece The Black Mikado.

Theatre Comique: This week George H. Wood's Pleasure Party, supporting the German dialect artist, George Murphy, in the comedy Rudolph's Ambition.

Arena: The Nick Roberts-Gardner Circus and Forepaugh's Circus drew big crowds the past week. Forepaugh's street parade on the 26th was fine. One of the greatest features of this show is the horse Bloodin, who walks a tight-rope and climbs a ladder with perfect ease.

NEWPORT.

Music Hall (Johnson, Durant and Johnson, managers): The Chimes of Normandy, given by the Metropolitan Star Opera co., the first part of the week, was not what you might call a success, but The Mikado, Friday and Saturday, was a very good presentation of that most popular opera. The Yum-Yum of Dora Wiley and the Katisha of Aline Copp received hearty applause, and the ladies deserved it, too. Julia Jordan's Nanki-Poo was given in good style. George Gaston as Ko-Ko was her ly up to the mark. The three little maids from school, Misses Wiley, Cammeyer and Jeffries, did their parts remarkably well, and received very liberal applause. Patience and The Mascotte will be the bill this week.

Items: The scenery of The Mikado from the brush of Griffith Morgan was excellent.—Forepaugh and his excellent show gave two performances, 24th, in a rainstorm.—Miss Charlotte M. Wayland, of the Storm-Beaten co., appears to be having an excellent time during her vacation in Newport.

TENNESSEE.

MEMPHIS.

People's Theatre: Variety show; fair business. Two new faces appeared last week—the Davenport Brothers, sketch artists. They captured the audience.

VERMONT.

RUTLAND.

Rutland Opera House (A. M. Higgins, manager): Kennands' Minstrels played to a good audience June 23, and gave good satisfaction.

WEST VIRGINIA.

PARKERSBURG.

Arena: Sam MacFlinn's ten-cent circus last week to good business considering the rainy weather. There wasn't a clear day during his stay. The show is a very good one, and the audiences were well pleased, saying that they got the worth of their money at one circus at least.

WISCONSIN.

RACINE.

Not half a dozen good attractions have visited Racine since we lost our Opera House. In fact, all we get are ten and twenty cent shows. We have just had another week of it. The Four Emeralds played to only air business. Performances pleased the gallery crowd. Nothing booked.

The plans and specifications for the proposed new Opera House have been received from the architect, and are now in the hands of John Elkin. According to the plans, the building will be of brick, eighty feet front and 112 feet deep. The seating capacity will be 1,400. The stage will be thirty-six feet deep, with opening thirty-six feet. The house will be finished in the Moorish design and the whole cost will not exceed $30,000.

EAU CLAIRE.

Grand Opera House (J. E. Cass, manager): The Hungarian Band played to a fair house June 15. The performance merited a larger audience. Haverly's Minstrels, 25th. Large house.

Amateurs: Local talent displayed itself last week in Little Red Riding Hood at Music Hall.—Assistant manager Sweeny, of the Opera House, has just returned from a trip to Ashland and other resorts, which he has visited for his health.

CANADA.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): This is our only place of amusement that has not as yet closed its doors for the Summer. Crossen's Banker's Daughter co. filled out a profitable week of June 21. The house was to have closed last week, but arrangements have been made for the Corione Opera co. to appear during this week, and the same will also be the attraction for the attaches of the house 5th.

HAMILTON.

Grand Opera House (T. Reche, manager): The Mikado made its fourth appearance June 22, 23, doing a good business at Winter prices. The cast includes a lot of good people, but the chorus is light and ill-trained. The many friends of J. W. Herbert were glad to see him again in the role of Ko-Ko. Emma Baser's Katisha was a principal feature of the performance.

HALIFAX

Academy of Music (H. B. Clarke, manager): Whitmore and Clarke's Minstrels opened June 21 and continued two following nights, averaging fair business. This co. should keep to small towns, as their performances are not good enough for cities. The Hennessay Brothers are clever comedians and Chelura is a great heavy-weight contortionist; but the remainder of the co. are below the average. Charles Mason is decidedly vulgar, and should change his style. Bangor Opera co. 28th for four nights. Advance sale very large.

The Kennedy Family of Scotch vocalists opened their farewell tour of the United States and Canada at Masonic Hall 21st, and have played all week to large audiences. The family now consists of the father and four daughters. They give a splendid performance, and should delight the heart of Scotchmen wherever they visit.

Zora Semon and Bell's Marionettes open at the Lyceum 5th. This is the only booking at this house.

The Redmund-Barry co. has cancelled dates, and will not open their season in this city as intended.

Pierce Jarvis is in town in the interests of King Hedley's dramatic co.

A dramatic co. with H. W. Pitt and wife, M. A. Kennedy and others among its members, is booked for week of August 9.

Tents are being erected to display the posters of the Forepaugh Circus.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): Manager Sharp has just returned from Chicago. While there he succeeded in securing Walker Whitesides, the boy tragedian, and co. for June 28 and week. The co. will produce Hamlet, Richard III., Fool's Revenge, etc.

LONDON.

Grand Opera House (J. H. Davidson, manager): The Templeton Opera co. in The Mikado to good houses, June 23, 26 and matinee. The performance was quite a success, the principals being particularly good.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALONE IN LONDON Co.: San Francisco, June 28, two weeks.
AMERICAN COMEDY Co.: Columbus, O., 28, week.
BELLA MOORE'S Co: Las Vegas, N. M., 1; Santa Fe, 2; Albuquerque, 3; Riverside, Cal., 6, San Bernardino, 6; San Diego, 7, 10; Los Angeles, 12, week; San Francisco, 19, two weeks.
BUNCH OF KEYS Co.: Woodland, Cal., 1; Sacramento, 2, 3; San Francisco, 5, week; Reno, Nev., 13; Provo, Utah, 15; Salt Lake, 16; Evanston, 17; Laramie, Wyo., 19; North Platte, Neb., 20; Kearney, 21; Hastings, 22; Grand Island, 23; Fremont, 24.
BRAVE WOMAN Co.: Kalamazoo, Mich., 28, week.
BOY SCOUT Co.: Lynn, Mass., June 28, week; Boston, 5 week.
CARRIE SWAIN: San Francisco, 21, two weeks.
C. H. SMITH'S UNCLE TOM Co.: Buffalo, 28, week.
CARRIE STANLEY: Akron, O., 28, week; Canton, July 4, 6, 7; Youngstown, 8, 9, 10.
DAN SULLY'S COMEDY Co.: N. Y. City, May 3—indefinite season.
EDITH SINCLAIR Co: Denver, 5, week.
EMMA WARREN: Bloomington, Ill., 28, week.
EDWARD HARRIGAN: Boston, 14, three weeks.
EVANGELINE (Rice's): Chicago, June 1—indefinite season.
EDWIN CLIFFORD Co.: Stillwater, Minn., 28, week.
FISHER-WILLS COLD DAY Co.: Chicago, 21, two weeks.
FUN ON THE BRISTOL: Boston 28, week.
GIBSON AND RYAN: Harlem, 28, week.
HEDLEY-HARKINS Co.: St. John, N. B., 28, week; Halifax, N. S., July 5, week; St. John, 19, week.
HARRIS' DRAMATIC Co.: Pittsburg, June 28, two weeks.
HENRY'S PEOPLE'S THEATRE Co.: Montpelier, Vt., 28, week.
JOHN T. RAYMOND: San Francisco, 14, three weeks; Los Angeles, July 5, week; Stockton, 12; San Jose, 13; Oakland, 14 to 17; Denver, 26, week.
JULIAN COMEDY Co.: Chicopee, Mass., 28, week; Westfield, July 5, week; Springfield, 12, week.
KEANE-KENNEDY Co.: Auburn, N. Y., 28, week.
KATHERINE ROBER: Sedalia, Mo., 28, week.
LUCKY RANCH Co.: Pittsburg, 28, week; Baltimore, July 5, week.
LOTTIE CHURCH: Rochester, 28, week.
LEONZO BROS.: Hoboken, N. J., 28, week; Newark, July 5, week.
LECLAIR AND RUSSELL: Springfield, Mass., 28, week; Newport R. I., July 5, week.
LOUISE POMEROY: Oswego, June 28, two weeks.
MADISON SQUARE THEATRE Co. (Palmer's): Chicago, June 7, seven weeks; San Francisco, August 2, four weeks.
MARGARET MATHER: San Francisco, August 2.
MODJESKA: Los Angeles, Cal., Aug. 2, week.
MYRTLE FERNS Co: Milwaukee, 28, week.
MME. NEUVILLE: Brooklyn, 28, week.
MELVILLE SISTERS: Newark, O., 28, week; Lancaster, July 5, week.
MARLANDE CLARKE: Albion, N. Y., 1, 2, 3.
NORA LYTTON: Wheeling, W. Va., 5, week.
ODDS AND ENDS (Knowles'): Brooklyn, E. D., 28, week; Newark, July 5, week; Brooklyn, 12, week; Harlem, 19, week.
PLANTER'S WIFE Co.: Denver, 28, week.
REDMUND-BARRY Co.: Providence, July 5.
ROLAND REED: N. Y. City, June 28, two weeks.
RENTFROW'S PATHFINDERS: Portland, Ore., 28, week.
SAPP'S Co.: St. Paul, 28 week.
TAVERNIER Co.: East Saginaw, Mich., 21, two weeks; Kalamazoo, July 5, two weeks.
TOURISTS Co: N. Y. City, 28, week; Brooklyn, E. D., July 5, week.
TWO NIGHTS IN ROME: Newark, N. J., 28, week.
TESSIE DRAGLE Co.: Boston, 28, week.
WILBUR DRAMATIC Co.: Port Huron, Mich., July 5, week; Flint, 12, week.
WALTER STANDISH Co.: Columbus, O., 28, week.
ZITKA Co: N. Y City, 28 week.
ZOZO Co.: Chicago, June 21, four weeks; Milwaukee, July 19.

OPERA AND CONCERT COMPANIES.

ACADEMY OPERA Co.: Washington, June 28—indefinite season.
AMERICAN OPERA Co.: Louisville, 28, week.
ARION BELL-RINGERS: Atchison, Kas., 28, week.
BRIDAL TRAP Co: Boston, June 28, two weeks.
CORINNE MERRIMAKERS: Montreal, 28, week.
CAMILLA URSO: Sidney O., 1; Tecumseh, Mich., 5; Adrian, 6; Marshall, 12; Lansing, 13.
ELISLER-WEISS MIKADO Co.: Detroit, 28, week.
GRAU OPERA Co.: Omaha, Neb., 21, two weeks; Kansas City, July 5, three weeks.
HUNGARIAN GYPSY BAND St. Louis, 1, 2, 3.
MCCAULL'S OPERA Co.: Washington, June 14—indefinite.
MACCOLLIN OPERA Co.: Cincinnati, June 28—indefinite.
NEWELL'S OPERA Co.: Denver, July 12, six weeks.
SMITH'S BELL-RINGERS: Charlevoix, Mich., 1, 2; Petoskey, 3; Harbor Springs, 5, 6; St. Ignace, 7; Mackinaw, 8; Cheboygan, 9, 10.
TEMPLETON OPERA Co.: Stratford, Ont., 1; Guelph, 2, 3; Lindsay, 6; Peterboro, 7, 8; Port Hope, 9; Trenton, 10; Toronto, 12, week.
THEO. THOMAS CONCERTS: Chicago, July 5, five weeks.
THOMPSON OPERA Co.: St. Louis, 5, two weeks.
WILBUR OPERA Co.: Louisville, 28, week

MINSTREL COMPANIES.

BAIRD'S: Kansas City, June 28, two weeks.
HAVERLY'S: Milwaukee, 4, 5; Rockford, Ill., 10; Kalamazoo, Mich., 13.
WILSON AND RANKIN'S: Butte City, Mont., 28, week; Anaconda, July 5; Helena, 6, 7, 8; Bozeman, 9; Miles City, 10.

VARIETY COMPANIES.

BEARE-GILDAY Co: Bridgeport, Ct., 28, week; Brooklyn, July 5, week.
BIG FOUR Co.: N. Y. City, 28, week.
DELEVAN TENT SHOW: Newport, 28, week; Boston, July 4, week; Woonsocket, 12, week; New Bedford, 19, week.
DAVENE'S Co.: Utica, 28, week; Syracuse, July 5, week; Brooklyn, 12, week.
FOUR EMERALDS: Janesville, 28, week; Racine, July 5, week; Chicago, 12, three weeks.
IDA SIDDONS: Boston, 28, week.
MURPHY'S AMBITION Co.: N. Y. City, 28, week.
PAT ROONEY: N. Y. City, 28, week.

MISCELLANEOUS.

BRISTOL'S EQUESCURRICULUM: Chicago, 28, two weeks.
KELLAR: Chicago, June 7, five weeks.
MIACO HUMPTY DUMPTY Co.: Paterson, N. J., 28, week; Springfield, Mass., July 5, week; Brooklyn, E. D., 12, week.
MORRIS' PONIES: Rome, N. Y., 2, 3.
PROFESSOR CROCKER'S EQUINES: Boston, June 28—indefinite.
WINNETT'S EUROPEAN ENTERPRISE Co: N. Y. City, July 12, week; Brooklyn, 19, week; Brooklyn, E. D., 26, week; Harlem, N. Y., August 2.
Providence, 28, week; Boston, July 5—indefinite.
ZERA SEMON: Halifax, N. S., 5, week.

CIRCUSES.

ADAM FORPAUGH'S: Haverhill, Mass., 1; Lawrence, 2; Lowell, 3; Nashua, N. H., 5; Concord, 6; Manchester, 7; Portsmouth, 8; Dover, 9; Saco, Me., 10; Portland, 12; Lewiston, 13; Bath, 14; Augusta 15; Waterville, 16; Bangor, 17; Woodstock, 19; Calais, 20; Fredericton, N. B., 21; St. John, 22
BARNUM'S: Fort Wayne, Ind., July 1; Defiance, O., 2; Toledo, 3; Detroit, 5; Lansing, 6; Ionia, 7; Flint, 8; East Saginaw, 9; Bay City, 10; Battle Creek, 12 Jackson, 13; Grand Rapids, 14; Kalamazoo, 15; Coldwater, 16; South Bend, Ind., 17.
BUFFALO BILL'S WILD WEST SHOW: Staten Island, N. Y., June 28—indefinite.
BUNN ROBBINS': Laconia, N. H., 2; Franklin, 3.
COUP'S: Milwaukee, 28, week.
COLE'S: Eau Claire, Wis., 1; Menominee, 2; St. Paul, 3; Minneapolis, 5; Manhato, 6; Austin, 7; Algona, 8; Spencer, 9; Sioux Falls, 10; Mitchell, 12; Scotland, 13; Yankton, 14; Sioux City, 15.
DORIS': Bangor, Me., July 1; Kilsworth, 2; Skowhegan, 3; Farmington, 5; Dover, N. H., 6; East Boston, 7; Charleston, 8; Chelsea, 9; Cambridge, 10; Boston, 12.
FRANK ROBBINS: St. Joseph, Mich., 5
GREGORY AND SCHIMPEL BROTHERS': Big Rapids, 28 to July 2; Grand Haven, 2, 3; Coopersville, 5.
MILLER, OKEY AND FREEMAN'S: Albany, 28, week; Kingston, July 5, 6, 7; Newburg, 8.
ORRIN BROS.: City of Mexico, April 1—indefinite.
PULLMAN'S: Hamilton, Ont., 5.
ROBINSON'S: Monroe, Mich., 2; Adrian, 3.
SELLS' BROTHERS': Cheyenne, W. T., 1; Greeley, Col., 2; Denver, 3; Leadville, 5; Buena Vista, 6; Salida, 7; Canyon City, 8; Pueblo, 9; Colorado Springs, 10; Georgetown, 12; Central City, 13; Boulder, 14; Fort Collins, 15; Laramie City, 16; Rawlins, 17.
SHIELDS': Chicago, May 1—indefinite.
UNITED STATES: Mt. Carmel, Pa., July 1; Lewisburg, 2; Williamsport, 3.
WALLACE'S: Knoxville, Ia., 6; Washington, 7; Centreville, 9; Trenton, Mo., 10; Fairfield, Ia., 12, Ft. Madison, 13.

A Scribe's Outing.

Hot, boiling hot, and muggy also, was the weather as a tired scribbler sat in his office wearily grinding out copy and trying not to think of green fields and flashing waters. It was the first hot day of a tardy Summer, and all the more oppressive because infrequent. When the temperature is high all the time, the human frame becomes acclimated, so to say, and stews contentedly; but sporadic hot days take it out of one confoundedly, even as a single attack of the colic is harder to bear than chronic indigestion. Martinus Scribblerius slaved on and perspired freely; his ideas came as sluggishly as the dank heat-mist itself that was slowly enfolding the city as with a wet blanket, and he chewed his pen-holder in languid disgust, when enter to him Roy Smedleigh, an actor-manager.

"Hallo, old man," quoth Roy, cheerily; "why this 'dejected 'havior of the visage.' You look as if you had found a cent and lost a dollar?"

"I wish I could find an idea," sadly replied Scribblerius; "but this infernal heat has made mush of my brain, and I can't catch a thought of sufficient coherence to stick a pen in."

"Why don't you turn it up then?" asked Roy.

"Turn what up—my brain?"

"Yes; let it lie fallow, as farmers do the exhausted soil."

"Simply because I must eat, and in order to eat I must write," groaned the slave of the pen.

"Eat!" laughed Roy. "You shall eat of the fat and drink of the sweet, if you will put away your pen, shut up your desk and come along with me."

"Whither, gentle friend?"

"To the North, most noble."

"What should I do in the North when——"

"Shut up your mouth as well as your desk I am going to take a small but select company of show-folk up to the Bay of Fundy to act a little, fish a good deal, and eat tremendously—wilt make one?"

"Shake," responded Scribblerius, and the bargain was struck.

Roy wanted a handy man who could write, talk to newspaper and hotel men, and make himself both useful and ornamental. So, a month's furlough from journalistic duty being obtained, Scribblerius started, shaking the dust of Union Square from his feet. The Fall River steamer *Providence* received a merry party. Roy himself and his wife, a tall, handsome girl, with great dark eyes, who was to do the heroines and suffering damsels—Roy being the hero and the rescuer corresponding; George Sholton, a handsome young fellow, who was to enact the betrayers and polished villains generally; Dick Drennan, who undertook, on this occasion only, the heavy fathers and other ponderosities; James Shore, who, as he himself expressed it, was "a utility fake," and turned his hand to anything; Jim Larkins, who did the lovers in right of a handsome face and a pair of roguish eyes, and his lawful spouse, who played the high comedy; a smart little body, Elsie Gladys by name, of infinitesimal size and exceeding sparkle, reminding one irresistibly of a firefly, was to skip through the cheeky boy and pert soubrettes, and these, with a few of less note, to fill up chinks, completed the list of this "Summer snap," which was to be a combination of picnic and business—picnic leading.

The steamer *Providence* is a magnificent water palace, gorgeous with gilding and upholstery and brilliant with incandescent electric light. Her officers are splendid to behold in their naval uniforms of blue and gold, belaced and be-buttoned like any Admiral. A band, costumed in bright scarlet like unto the royal musicians of England, discourses music, more or less eloquent, according to the taste of the hearer, but eminent in one quality—noise. A restaurant of great price, but with rather more of show than substance, depletes your pocket without filling your stomach. In fact, the vessel and her appurtenances are, like the razors of Canning's celebrated knife-grinder, "made to sell." However, all was jollity on board. The company was pleasant, the weather charming, and the relief from New York heat and worry most grateful.

On board happened to be America's greatest comedian—comedian in the true sense of the term, not a mere buffoon nor variety man, but an actor and a gentleman, who was going with his wife and son to camp out on Grand Salmon River and store up ozone and energy for next season's work. A mild, pleasant-mannered, unpretentious gentleman was he, as most really eminent people are—brag and boast being the outward sign of inward weakness, just as gorgeous printing is often the herald of a poor entertainment. Of course the great comedian was the "cynosure of neighboring eyes." His companionship was eagerly sought, and his jokes greatly relished by all, especially his fellow actors of less note, who fairly hung upon his words of wit and wisdom. As evening threw her grateful shade around, a merry group occupied the camp-chairs on the starboard side of the upper deck, and anecdotes and fun sparkled like a mountain rill in Spring-time. The great comedian, who had travelled much in America, Europe, and even far Australia, added his quota to the general store, of which contribution one lives in our memory—thus:

A great town, in its own opinion, is Peebles, in Perthshire, Scotland, and the people of Peebles think themselves the "people of peoples." One of these magnates betook himself to foreign travel, and in the course of his peregrinations visited Paris, France—not Kentucky—in which city he worked hard at his amusement, after the manner of Britons in general and North Britons in particular. On his return home he eagerly sought his "auld cronies, to hae a bit crack aboot his travels," and, being asked if he did not think Paris a gay city, replied, condescendingly: "Well, mon, Payris is a gey toun nae doot. It's a grand place for amusement, but, afther a' said an dune, Peebles for pleasure, say I!"

"Why, mon," queried his friend, "is na the world wide?"

"Aye, aye, wide enuch, but afther Peebles, and mebbe aboot two miles round, what is there o't?" And without doubt there are plenty like the man o' Peebles.

Arrived at Boston, the party crossed the town from the Old Colony depot and installed itself on board the International Steamship Company's boat, the *Cumberland*, and for two days revelled in unwonted luxury. All the luxuries of the table were spread before the hungry travellers in lavish profusion, and every one added at least five pounds to his avoirdupois and two inches to the circumference of his waist with good feeding. The Grand Manan was passed, with its wondrous pinnacle of stone, The Southern Cross, and the Bay of Fundy was entered. The sea was like glass, the air like ether, and ozone permeated every pore of the travellers. What a change from hard work and, sometimes, short commons! The spirits of all rose to boiling point, and everyone averred that this was the happiest day of his or her life. And so the three hundred islands were passed; the Nigger-head, with its extraordinary point chiselled as by some antediluvian sculptor's cunning hand into the exact likeness of a son of Ham, faded into the distance, and the pleasant town of St. John, N. B., hove in sight. With heartfelt regret, the party of dramatic pleasure-seekers quitted the hospitable *Cumberland* and scaled the hills upon which St John sits enthroned like Rome. The Dufferin, the Royal and the Waverly Hotels received the Thespians according to their salaries and desires, and here we leave them till next week, when, weather permitting, we purpose to tell how the party fared professionally, pecuniarily and personally.

Professional Doings.

—Charles Melville goes in advance of Aimee next season.

—Lole Fuller is Roland Reed's new soubrette for Humbug.

—Mrs. Langtry will play thirteen weeks in this city next season.

—North Scituate, Mass., has quite a Summer theatrical colony.

—Louis De Lange has taken Roland Reed's place in The Bridal Trap.

—George C. Miln is struggling with the tragic muse out in Montana.

—The parents of A. O Duncan, the ventriloquist, were both deaf-mutes.

—Fred. Warde opens the coming season at the New Windsor on August 16.

—Sanger's Bunch of Keys company will not close season until the latter part of July.

—Will L. Lykens has been engaged to go in advance of Maggie Mitchell next season.

—Cyril Searle is very ill. It is feared he may not recover. He is in a hospital in this city.

—It is now announced that Chicago will be swallowed up in the Jacobs and Proctor circuit

—Mr. and Mrs. E. J. Holland (Mary Leece), late with J. K. Emmet, are summering at New Rochelle.

—It is announced that James O. Barrows will tempt fortune with The Professor again next season.

—Chapman and Sellers will open their Blackmail season in this city about the middle of September.

—Clara F. Maeder and Charline Weidman are under engagement to Arthur Rehan for Nancy and Co.

—Rooms adapted for rehearsals are for rent at Adelphi Hall, 201 West Fifty-second street. Terms moderate.

—Harry Churchill and Florence Harding, of the Julian Comedy company, were recently united in marriage.

—The existence of the Aborn Opera company was very short-lived. The members suffered deep privations.

—Newton Beers will star in the melodrama Lost in London next season. He is now getting together a company.

—Levy, the cornetist, is playing in a beer garden in Philadelphia. His professional tour of Continental Europe appears to be off.

—Edward Solomon and Charles H. Hoyt's new comic opera is called The Maid and the Moonshiner. The scene is laid in Virginia.

—Newspapers confound J. J. Dowling with R. L. Downing, who is to star in The Gladiator. Mr. Dowling is the star of Nobody's Claim.

—Next season Lillian Lewis will be under the management of P. S. Mattox. The manager promises that Miss Lewis' appearances will be "boomed as a fashionable event" everywhere.

—The Scapegoat, by Sir Charles L. Young, author of Jim the Penman, will be produced in this country early in the Fall by Mrs. Henrietta Chanfrau. The drama has been especially arranged for Mrs. Chanfrau. It is pronounced to be very powerful in plot, language and situation. The scenes are laid in Chicago, New Orleans and London.

—Tragedians will be more numerous than ever next season. The prominent lights will be Booth, Barrett, Keene, Warde, Pope and Downing, with lesser lights hovering in multitude. W. E. Sheridan deserts the American field. He has gone to Australia, he says, to retrieve his fortunes. Mr Sheridan and his wife (Blanche Davenport) are both said to be in bad health.

—This blatant announcement appears in an English newspaper: "Our Strategists has [illegible] been known among managers and others [illegible] this country as the most successful show that America has had, and reports well authenticated of its having been played continuously for something over seven years have been heard," etc., etc. While in some respects Dr. Sayre's comedy may be set down as clever, and while in general our critics praised it, Our Strategists never was a success in this country. In fact, during several seasons it had a hand to mouth existence, and it may be said that one of those who are now prating about its success in English press men was beggared in trying to lengthen its existence. At least three more or less well-known comedians came to grief in trying to become stars in Our Strategists. No American well informed as to present-day theatricals is surprised at the failure of the comedy in England.

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Actors' Order of Friendship.

The first public convention of the Actors' Order of Friendship was held on last Friday afternoon at the Madison Square Theatre. Although the audience of actors and actresses, of whom there were quite a number in attendance, arrived slowly, the orchestra of the little theatre was well filled when, at a little after two o'clock, F. F. Mackay, who acted as chairman, opened the meeting by a few brief remarks. Among those who occupied the stage, which was set as the hotel scene in Prince Karl, were Gen. George W. Gile, the President of the Order; Stuart Robson, Colonel Alexander K. McClure, of the Philadelphia *Times;* Charles S. Dickson, Secretary; Harry Meredith, Frank G Cotter, Frederick de Belleville, Alex. Fisher and others, while Mrs. Stuart Robson, with some friends, occupied a box. In the audience were noted Leon J. Vincent, Harry Pearson, Frank W. Sanger, John A. Archer, F. Chippendale, Harry Kennedy, William Spencer, Charles Foster, R. E. Stevens, John Paul, Charles Dade, F. A. Stull, Jerry Taylor, Dan Leeson, Mrs. Marshall, Ben Rogers, Mrs. Wade, Mr. and Mrs. George Robinson, Mr. and Mrs. Francis Wilson, C. A. Glyn, Robert Scott, M. A. Kennedy, D. G. Longworth, Rev. Dr. Russell, F. M. Burbeck, Charles Maubury, Charles B. Welles, Helen Adell, George Bird, Horace McVicker, Henry Watkins, Laura M. Johnson, J. L. Cathcart, Edwin Varrey, Frank W. Tannehill, Jr., Henry Morey, Louisa Eldridge, Ed. Lamb, A. C. Moreland, Murry Woods, Mrs. Naylor, Tenie and Allie Marshall, Joseph A. Wilkes, Al. Inez, Gabrielle du Sauld, Mr. and Mrs. Harry Rich, Mr. and Mrs. Leslie Gossin, Mrs. Leslie Edmunds, Atkins Lawrence, Al. Klein, Ernest Bartram, Eugene Eberle, Mark Price, Mrs. Sol Smith, Ed. Seabrooke, Mary Young, Mrs. Annie Wood, Kate Meek, Nannie Egberts, Constance Murielle, Thomas MacDonough, Frank L. Goodwin, Fred. Dubois, Willis H. Page, P. A. Anderson, Robert F. McClannin, Frank Drew and others. Harry Kennedy, W. C. Andrews, G. Herbert Leonard, John Archer, William Spencer and W. B. Royston acted as ushers.

In introducing the first speaker of the day, General George W. Gile, the President of the Order, Mr. Mackay dwelt briefly on that gentleman's career as an actor and his rapid advance from the ranks as a soldier. In response to the applause that followed the announcement of his name, General Gile, who is a tall, soldierly looking and well preserved man, bordering on sixty, said:

This is the first time I have faced the footlights in many years, and I do so with considerable nervousness. I appreciate the high honor conferred on me, and this kind reception shows that I have not been forgotten by the friends of my youth. Your chairman has been pleased to refer to my military career. Let me say right here that the lessons in discipline I received behind the curtain of a theatre and the study I had there—that to these facts I owe the success I have achieved in the army. I regret very much that some speaker more able than myself has not been selected to present the Actors' Order of Friendship to this great body of the dramatic profession.

The Order is not a whim of to-day. In fact it numbers more years than most of you who are now within sound of my voice. Nearly forty years ago ten young men of Philadelphia belonging to the profession met together. They realized that something must be done to help those in distress, and that the profession itself required many changes for the better. But two of those ten remain—Joseph Jefferson and John Ellsler. [Applause.] From first to last they have been with us. To assist each other in sickness and distress, the Order realized that it was necessary to establish a fund. They did not believe in going before the public and soliciting them to go to a performance; but they managed among themselves so that if one fell by the wayside he was immediately placed on his feet and no one was the wiser. Such were the motives that inspired these ten good men. Since the day they organized their motto has been "Upward and Onward," and never have they defaulted to either a single brother or the public. Show me a member of the Actors' Order of Friendship and I will show you an honorable man.

Objections have been made to the Order because it is a secret society. The great secrets of the Order are that those of its members who seek assistance receive it, and it cannot be published aloud to the world. Those are the secrets that are the objects of the order! The fund of the Order is very small. After nearly forty years' existence it has handled only $70,000; but, then, it must be remembered that for the first ten or twelve years it was very small, the brothers were very young, and that the organization did not grow very rapidly. Of this fund $30,000 was expended for the relief, first, of its members, as in duty bound; but it did not stop there. It has gone outside. After the fire of Chicago had devastated that city $2,000 was immediately telegraphed thither for the relief of the profession. When Memphis was stricken by disease, a donation was sent there, and a small surplus was sent to Richmond, Va., in its day of affliction.

But the Actors' Order of Friendship has had another purpose in view. It has endeavored to elevate the condition of members of the profession at large. How it has succeeded cannot be said. It is true that the profession to-day is socially and mentally superior to what it was forty years ago; but how large a part of this superiority can be attributed to the Order can never be known. It is now my especial privilege to present to you one of the best patrons of the drama, and one of the most distinguished citizens of Philadelphia—Colonel Alexander K. McClure.

Colonel McClure's appearance was greeted by great applause, while his speech, which bristled with sharp sayings and eloquent remarks, was frequently interrupted by enthusiastic marks of approbation.

He had told the chairman that he knew less about the drama and about plays than any man in the profession, but it had had no effect. Many years ago he had imagined that Shakespeare had written his plays. But it seemed he was mistaken, and he never pretended to know anything after that. He went to the theatre a great deal, yet he had never in his life attempted a dramatic criticism. So long ago that he didn't like to say, he had written a notice of the annual visit of the circus for a village paper, but that was all. He never interfered with the dramatic critic, and had very little influence with the gentleman who presided over that department in the newspaper he was supposed to control; so that if any unpleasant criticism appeared in the Philadelphia *Times*, they would know that he was not to blame.

The Colonel then went on to tell of the only departure he had ever made from his rule never to interfere with the dramatic criticisms in his paper. It was on the occasion of Mary Anderson's first appearance in Philadelphia, and the written criticism would have done the debutante a world of injury. At that time an unkind word would have been like a cruel stab.

Bad as you are, the wonder is that you're as good as you are. The opposing forces are the same in yours as they are in other professions. You are making the stage the most important teacher of the public outside of the pulpit and the press of the country. In your efforts you are elevating a profession that is second to no other in its prospects of usefulness. The stage to-day reaches and teaches more people than does the pulpit! More people hear the actor and larger numbers are taught from the stage than from the pulpit. Next to the press, which reaches every home and is a daily educator, the theatre is one of the first elements or sources of popular education. The great homage to be paid you brings with it greater responsibility—a greater opportunity is afforded you for the culture of the people of the land, and in this effort at the elevation of the stage, it is more than ever necessary that you cultivate friendship, humanity and fidelity of actor to actor. To-day the profession stands higher and better than in any other year of the world's history! Go on in this good effort. Prejudice will be disarmed by it! You have simply to hold your ground and go for ard, fully assured that the stage will, by your efforts, grow better and more honored than ever it has been in the history of man. [Great applause.]

Stuart Robson was next introduced, his appearance being greeted by long-continued applause. He said:

If my good brothers will let me talk about ten minutes, I will try and make myself interesting on the subject which my friend, Mr. Mackay, proposes I should discuss—"The Relations and Duties of Manager and Actor." Should I wander away from the subject I don't suppose it will make much difference, provided I succeed in being fairly entertaining.

It occurs to me that we old actors are too fond of antagonizing young actors by frequent allusions to the superiority of the so-called palmy-day drama. We look back to the rusty stage of our youth, and say, with a sigh, that the hurried work of the ill-paid actors of the past was in every respect superior to what we now have. Mention the names of Burton and Burke and Scott and Hamblin to us dear old worthies, and we say: "Ah, these men indeed were Masters. Where are your Booths and Barretts, your Jeffersons—and Cranes [laughter] and Goodwins and Dixies compared to these wonderful players!"

When we get tired of talking in this strain, and the public drop away from us on account of our age and infirmities, we rush into print and tell the public that the theatre-goers of a past age would never have tolerated the inability and indecencies of the present stage. Such action on our part is not only in the worst of taste, but it surely brings us into ridicule with our younger brethren, and they are apt to treat with indifference suggestions made by us in the way of business, and which otherwise would be listened to with attention and respect. It would be bad enough if we were telling the truth when we talk of palmy-day superiority, but we are not. [Laughter.] Compare the facts and it is found that such talk comes from our prejudices and a desire to voice opinions which have grown ragged in the service of our decaying brethren since the earliest days of the Drama.

Sixty years ago Hazlett wrote that the stage of his day was barren of great actors, and yet Macready lived, and Miss O'Neil and Liston, and the elder Kean. Thirty years later Mr. Burton talked in the same strain. I had the honor of playing in humble support of that great actor many years ago. At rehearsal one morning some one spoke highly of the promise of a young actor who was growing into considerable notice, when Mr. Burton said: "The young man is entirely without ability—in fact, the stage is in a dreadful state—the great players are dying off, and we have no one to replace them." And yet within sound of the big man's voice stood a pair of players who afterward became as great as he—John E. Owens and Joseph Jefferson. [Applause.]

Now, in view of the popular cry that the best acting is always behind us, and which will, of course, go on forever, I think the dear old chaps of the stage would add materially to their own happiness by being more generous in their intercourse with the young people of the Theatre. If you are managers, you can gain their best work and their deep love if you have an ambition in that direction. Don't pretend to know it all. Try and realize that a young actor now-a-days is made of quite as good material as his predecessors.

A good theatre may be looked upon as a temple of concord—a shrine of humanity and goodness. All hasten to it with one feeling of unanimity, one amiable disposition to be pleased. The spirit of the actor passes with instantaneous impulse into the hearts of his audience, and even the fanatic himself must confess that man better serves man and adorns Deity in spreading around the sunshine of his happiness, than in listening with gloomy composure to the strained enthusiasm and artifice of bigots. [Prolonged applause.]

We know that many well-meaning comedians of the pulpit [laughter] will assert that the Drama is the bane of innocent enjoyment—the hot-bed of vice and all unseemly conduct. The fact is that both the Stage and the Church have undertaken to reform Human Nature. It is the hard battle of humanity that is fought between the two.

In conclusion, brothers, I have an announcement of solemn importance to make to you. An honored actor, author and manager is about to be taken from us—a man who has been for centuries the head and front of our profession—William Shakespeare by name. He is to be dethroned from his high position as the theatre's great leader, and the wise Lord Bacon is to be called to take his place. Ignatius Donnelly, a man of high personal character, and a writer of no mean ability, claims to have actual proof that the so-called works of Shakespeare were written by Bacon. He promises, in a few weeks at most, to present such proof of this assertion that the most skeptical doubters will be compelled to acknowledge the truth of his position. Laugh at this as we may, and yet the fact obtains, that, however absurd his pretensions may be, he will not lack believers. The endorsers of the Baconian theory are more numerous and intelligent than we fancy, and the ranks of these people have not been lessened by previous discouragement. Mr. Donnelly stakes his personal and literary reputation upon this issue, all undismayed by the fate of poor, crazy Delia Bacon, whose investigations ended in defeat and sorrow at the grave of the immmortal master.

The question may be asked, Why do so many people believe in the Baconian theory? Cannot the answer be traced to the fact that it is human nature to believe what we want to believe? For years the Church has been jealous of the Stage, and that the great king of the intellectual world should be the "player" Shakespeare is hard for it to bear. Would not the Church gladly endorse any evidence, however slight, tending toward the dethronement of the player? I may appear to attach too much importance to this matter, and I can fancy, brothers, that many of you believe that Mr. Donnelly's assertions are so laughable that they deserve no serious attention. I can only say—wait! In a few short weeks after Mr. Donnelly's paper shall have appeared, I predict that it will obtain a great share of notice from the leading literary journals and magazines of the country. I also predict that it will be largely endorsed, and I hope that the great master's defense will be entirely confined to certain leading members of our own profession. Mr. Furniss, Mr. Rolffe, and other learned Shakespeareans will doubtless have something to say on this matter; but "these our actors" can and will make themselves loudly heard. The names of Mr. Barrett, Mr. Booth, Mr. Mayo and Mr. Mackay are suggested in this connection. For nearly three hundred years the Church has tried to take Shakespeare from us; but we hold him yet. [Applause.] Other wise men during this time have appeared, impressed the world with their best work, have passed away, and their very names in many cases forgotten; but the poet-player still lives, and will live on forever—for has he not himself predicted his immortality:

"Not marble, nor the gilded monuments
Of princes, shall outlive this pow'rful rhyme;
But you shall shine more bright in these contents
Than unswept stone, besmear'd with sluttish time.
When wasteful wars shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor War's quick fire shall burn
The living record of your memory.
'Gainst death and all oblivious enmity
Shall you face forth. Your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending doom."

Secretary Dickson then read the following letter from Manager J. H. McVicker, of Chicago:

CHICAGO, June 20, 1886.

MY DEAR MR. MACKAY:—Your favor of the 16th inst., asking me to be present at the meeting of the Actors' Order of Friendship, was duly received, and its contents fully considered. I regret that I cannot be in New York on the 25th to assist in the deliberations intended for the good of the dramatic profession, the conditions surrounding which are so different—the life of an actor so changed—since the foundation of your Order, that the adoption of new methods are necessary to impress the new members with the power and importance of the profession they have chosen, and there never was a time better than the present to consider the best steps to be taken for the general good.

You ask me to give my views upon "the proper and just relations of actors and managers to each other, and of both to Art." The theme is prolific, producing thought after thought, defining the subject in many ways, each way seeming plausible; but a line from Polonius to his son will give a text which should guide all:

"This above all: To thine own self be true,
And it must follow as the night the day—
Thou canst not then be false to any man."

And yet this very precept presents a stumbling-block, for it is the lack of knowledge of *Self* which has caused the wreck of many bright minds before reaching the goal of their ambition, placed within their grasp by those who knew them better than they knew themselves. During my experience I have had frequent opportunities to observe a prevalent belief with actors—young and old—that the manager was a natural antagonist to the actor, standing in his own light, opposing his own interest, in order to subdue or crush out the rampant genius which was only waiting for a chance to astound the world.

Innumerable instances could be advanced in support of this, and yet but a small amount of unprejudiced reflection will convince us that the position thus assumed by the actor is an unnatural one, the thought creating it being born of the ambition which cannot brook delay, and cradled with disappointment brought about by lack of ability to which the actor is blind, but which the manager observes with the aid of the public, supported by his own judgment, formed by experience and paid for on his part.

Beginning my professional career as the servant in The Honeymoon who enters with the Duke Aranza to convey a letter from him to his "old neighbor, Lopez," I had occasion from my first step in dramatic art to observe on the part of a leading actor his lack of duty to himself, the public and his manager. The Duke had expected a hearty reception, and being met with a cold one—from his point of view—his disappointment was apparent, and turning from the audience he whispered to the servant: "That reception is for you. Accept it!" [Laughter.] At the time I gave this incident no thought, for having "done the Duke" myself as an amateur, I was laboring under the belief that I could "do it" quite as well, if not better, than the old actor, and was occupied in wondering when I should get a chance to prove I could. The chance never came. Lopez and the Mock Duke checked my career in The Honeymoon. Thus on my first appearance I received a lesson which created thought, and the point I would make of this is: The old actor was not true to himself, and hence did injustice to both his manager and the public. As a true artist he should not have been looking for applause—simply for his entrance. It may be folly to point out this general fault, which all will recognize and few aim to avoid; but I do so for the reason that I have learned that with actors it is from what seem simple errors that great faults grow.

There is no reason for antagonism between actor and manager, their interests, as a rule, being identical. Many actors of my knowledge would have advanced faster and ranked higher in their profession had they in their novitiate paraphrased the words of Claude Melnotte and said to their manager: "Place me where the cast most needs an artist!" [Laughter.] In the discussion of this theme the conclusion must be reached that the actor's selfishness is of a personal nature, while that of the manager is for the general good. [Laughter.] Too many of our artists labor under the hallucination that study means committing words to memory, forgetful of the fact that words are but the clothing of the spirit, which they fail to comprehend; all who judge their characters by length and the opportunities of "coming to the front," are of this class, and they seldom reach an honored place in the profession and hold it long.

When carried to extremes, selfishness is undoubtedly the greatest enemy which pursues the human family, and as actors are but human, and plentifully supplied with the good and bad elements of their race, selfishness frequently blinds them and closes the door to their advancement. The selfishness of managers, it might be argued, would cause them to advance actors that the market might be plentifully supplied and salaries rule low—but *their* selfishness is subdued by the constant feeling of the public pulse, of which the actor is not a good judge, as he frequently credits himself with pulsations to which he has no claim, they being produced by the author.

Thought and discussion are the pioneers of reform, and I have said enough on the theme given me to create these. And now a few words on the necessities of the dramatic profession. I would have the guild of which I have been so long a member prove to the world its usefulness—its ability to advance the welfare of those whose destiny is cast with it. The engineers of a power whose mission is to hold the mirror up should not be found standing behind the glass as the panorama passes, but be seen looking squarely in with the knowledge that they are part and parcel of the nature to be reflected. Our lives should embody the lessons of our calling, which, through its many phases, teaches the grandeur of self-respect, the nobility of true manhood, and the beauty and truth of purity; while neither directly nor indirectly does it favor a light, frivolous, bohemian existence which leads to a final resting-place at the hands of charity—but rather to a life ensuring the respect of our fellow-men and an honored grave.

The mind of man is turned to "organization;" it seems to be the one great thought of the day. It is epidemic! And the result will doubtless be the "survival of the fittest." The force which fails to organize in proper form, keeping within the spirit of our National Government, which is founded on the rights of man, exercised for the good of mankind, will soon cease to exist as a force worthy the name. There are many such now before the public, built on error and sustained by ignorance, and while *they* cannot last, still, organization for a worthy purpose must merit the approval of our best thinkers; and the world of amusement should be guided by such. It is one of the laws of Nature that the big fish feed upon the smaller, and the struggle now going on between the two great powers of the world must result in establishing the fact that it was and is the intent of civilization that there shall be no very small fish in the great ocean of humanity, and that the few big ones will die of a surfeit—with over-feeding. Proper organization of the powers of this earth will in time establish harmony, and the world will be more pure and happy as a result of the conflict. It is by friction we produce smoothness, and by it *justice* will become the acknowledged power of men. This is the millennium to hope for, and it *will* come—not in our time, perhaps, but we can aid its advance by a proper massing of the forces to which we belong. At present the only power of any importance which exists is a condition of "go-as-you-please," while it should be setting an example and proving to all other societies that general good can be produced without interfering with the personal rights of man.

The main object of every organization of wage-workers should be the moral advancement of members and placing them beyond the reach of want during illness, and enabling them to look forward to decrepit old age with the assurance that it has been provided for. The dramatic profession has the power to set this example to the working-world—and we are all workers. Our organization should not be one of charity, but of *right* with its members. Its charity should be outside of membership, and granted or refused according to circumstances. Its management should be conducted on purely business principles, for it is a fact that an American dollar will pass through a hole not large enough for the exit of an English sixpence, unless tied with that much abused article—red tape.

From the dark days, when Church and State condemned, and the doors of the social world were closed against its noted members—when all its followers were hailed as "rogues" and "vagabonds," not "for their demerits," but from bigotry born of ignorance!—mark the progress from that day till now. Note the advance of our profession with slow but steady step, until it finds a home erected for it side by side with the schoolhouse and the church in every city, town and village in the land; where its followers are judged by their individual character, and no door is closed upon them on account of the profession to which they belong. Have we not cause for the exhibition of dignified pride in our profession, when we reflect that for centuries a most powerful class has been arrayed against it—endeavoring to prove its unworthiness by a constant repetition of time-worn prejudices which we have seen melt under the sunshine of truth! [Applause.]

Critics censure the mimic stage for faults it does not create—and in reflecting which is its part on the great stage where all mankind are actors. With society nervous, extravagant, and somewhat demoralized from many causes—the accumulation of great wealth and the unworthy ambition to ape that accumulation—with gambling a legal and semi-honorable business—with the local columns of the ablest daily press in the world stooping to compete with police publications in placing before their readers the depravity of mankind under the garnishment of a brilliant pen—with municipal governments swayed by the lowest element of our great cities—with a pulpit favoring and applauding the low, coarse tirades of Sam Jones, and with sensation permeating all classes—what can be expected of the stage but to fulfil its mission and thus tend to exterminate the prevailing follies of the age?

For a quarter of a century conservatism has been crouching in the background of the great picture of life, but it is now gaining strength, and when it advances to the front it will be hailed by the Stage, which is ever ready to reflect all the good there is in mankind.

And now, my dear Mackay, I think I hear you say, "This is too long," and so, with the knowledge that the waste-basket is near you, I am

Yours truly, J. H. MCVICKER.

A letter was also read from Joseph Jefferson regretting his inability to be present. Mr. Mackay stated that he had thought proper to invite several clergymen to attend, one of whom, the Rev. Edwin Russell, of Paterson, N. J., was present. Rev. Dr. Praeger, of Newark, sent regrets. Applause greeted the announcement of Dr. Russell's presence, which was renewed when the Chairman referred to the fact that the Rev. Dr. Houghton, of the Little Church Around the Corner, had also been invited, although no response had been received, the minister being, doubtless, out of town.

Mr. Mackay then made a few remarks on the Art of Acting, holding that self-love was the basis of the science that underlied it. The following resolutions were then read:

WHEREAS, In all ages, among learned men, dramatic composition has been conceded to be the highest expression of the genius of all languages; and, whereas, the art of acting is the necessary expositor of dramatic composition; and, whereas, many of the greatest dramatists of the world have been actors in the presentation of their own composition; and, whereas, the art of acting, while it affords the highest intellectual enjoyment to those who witness it, also develops and strengthens the actor; therefore,

Resolved, That acting is a Fine Art; and the practice of the art of acting is an entirely honorable profession, worthy of the support of the best social influence, and an independent position among the intellectual institutes of every cultivated and refined people.

Resolved, That it is the opinion of the dramatic profession that the people of the United States of America are liberal supporters of dramatic art, and that a more equitable distribution of the monies paid by the people for dramatic performances, through a fair length of season, would give prosperity and encouragement to artists and dignity to the profession—

Resolved, That the dramatic profession should take care of its sick and distressed members from earnings made in the legitimate practice of the dramatic art, like honorable men who claim independence and admit their responsibility to society.

AND WHEREAS, In all the business affairs of society six days' labor constitutes a week's service; therefore

Resolved, That six evenings and one matinee performance should constitute a week's professional services, and that all other performances given during any one week should be considered extra and paid for at the rate of one seventh of the week's salary for each and every performance so given.

AND WHEREAS, We believe there is no necessity for other matinees than those given on Saturday, either in the financial interests of the profession or in the demand for intellectual recreation by the public; and whereas, we believe that such matinees given in addition to the regular week's business tend to foster idleness in the community and to demoralize artists with overwork; therefore

Resolved, That we disapprove of them and prefer the time for rest and study rather than any financial advantage that might accrue from such matinee performances.

AND WHEREAS, The custom of reserving one day in each week for physical rest and moral cultivation is a usage sanctioned by the highest development of civilization; and whereas, we hold a day of rest from the formalities of routine labor is just as necessary to the actor as to any other citizen; and whereas, we believe that the continuous labor entailed upon the actor by Sunday performances is slavish and degrading to artists and destructive to art; therefore

Resolved, That we disapprove of them at any price.

Resolved, That the true interests of actors and managers of the dramatic art are one, and that there is no cause for antagonism in seeking to arrange business relations upon principles of equity.

Resolved, That in adopting these resolutions as the expression of the sentiments of the Dramatic Profession there is no intention to establish opposition to any one, but simply to assert that we know we have an honorable calling, that we know we have personal rights, and to assure the public that we have no desire to avoid our duties nor to abandon our responsibilities.

Most of these resolutions were received with great applause, Mr. Mackay being frequently interrupted in the reading. At its conclusion they were unanimously adopted, as was a vote of thanks to Manager A. M. Palmer and Richard Mansfield for their courtesy in tendering the use of the Madison Square Theatre for the convention. The meeting then adjourned.

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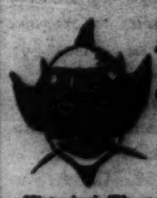
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London News and Gossip.

LONDON, June 17, 1886.

"Pity the sorrows of a poor dramatic critic!" has been the heartrending cry of many a play-noticer this week, for what, with several new evening shows and a multiplicity of matinees, the professional playgoer's lot has been anything but a happy one. This shower of shows, however, has fortunately been somewhat tempered to the critical lamb—if I may call him so—for most of the performances which have deprived him of repose have been rather better than is usually the case, and more than once the sometimes harmless, if not necessary, critic has been distinctly observed to smile and to wag his more or less wise head in token of mild enjoyment. The first show sprung upon London since my last letter was perhaps the worst. Not exactly from lack of power in the play or players, but because of the unutterable woe and gloom of the piece chosen. This was Mehalah; or, The Power of Will, a five-act and fourteen scene seaside tragedy founded on a now-much-read novel of the same name, by the author of "John Herring." This author, I may tell you at once, is in holy orders. His name is Baring-Gould. Mehaleh is a strong story, and if properly adapted, with due provision for proper doses of humor, might prove a profitable piece. The adapters in this connection, however—Messrs. W. Poel and W. H. Palmer—had not done their share of the work well. They made the play double the length it need have been. For instance, all the business of the first act, which had five scenes to itself, could have been told in twenty lines.

Mehalah, etc., was a five-act duel between two persons of abnormally powerful will. One was Elijah Rebow, an evicting landlord of smuggler tendencies; the other was Mehalah, a maiden of Gypsy extraction. Rebow was consumed with an absorbing passion for Mehalah, but she had given her heart to a young local boatman. After a series of preliminary petty larcenies, Rebow arranged for this youth to be "pressed" and sent to sea to fight for George III. Then he evicted Mehalah and her poor old mother by burning down their cottage. Then he had them conveyed to his mansion and blasted the fair fame of Mehalah to such an extent that her will quailed and she was compelled to marry him. On bringing his bride home from church, Rebow boasted of the numberless crimes he had committed, all for her, and endeavored to brain her with his gun-stock. Mehalah retaliated with half a pint of vitriol, which blinded Rebow and kept him quiet for a while. But anon, finding the sailor-lover return, Rebow stuck a big bowie knife into his bride's back and settled her, receiving, as he did so, the contents of the sailor-lover's horse-pistol. It was now about time for Rebow to hand in his checks, and this he presently did, to the accompaniment of a thunderstorm which split his marble mantelpiece in twain. Hermann Vezin and Mary Rorke played these two strong-willed people with great effect, but the rest of the twenty characters had little chance. Poel, one of the adapters aforesaid, gained some kudos awhile ago, by a clever adaptation of your W. D. Howells' "Foregone Conclusion," under the title of Priest or Painter.

The next novelty on the board—or, rather, boards—was Denise, by Dumas *fils*. This was produced for the first time in London, at Her Majesty's, last Friday, by M. Mayer, who is now running his fifteenth season of French plays there. The story of Denise is familiar to your readers, therefore I will not describe it. I will merely state that the character of the beautiful and suffering young damsel, who has to confess to the wealthy gentleman who proposes for her hand, that she had been seduced by a scoundrel, was splendidly played by Jane Hading. The anguish displayed by this charming actress moved us all to tears. Even Damala (ex-husband of the divine Sarah), who played the lover, was "visibly affected," and he is an actor who seldom betrays any emotion, especially when his part is of a nature to require it.

On the night following the production of Denise, we were summoned to the Empire, in Leicester Square, there to see a new extravaganza called The Palace of Pearl. This has been written by Alfred Murray and Willie Younge, and the music has been supplied by Messrs. Stanislaus and Jakobowski. The libretto is not strong, but it will serve; the music is tuneful and appropriate, and as the piece is magnificently staged and capitally cast, Florence St. John's husband, Marius, who owns the Empire (with backers behind him), has to congratulate himself on a big success—the first ever achieved in this house. The chief scenes are Cartwright, Myron Calice (from your side of the pond), Marius, Miss Wademan and Fanny Wentworth. Altogether The Palace of Pearl is a structure that promises to endure for some time.

The toil-worn critics, having snatched a few hours of rest on Sunday, turned up quite fit on Monday night at the Royalty in Soho to sit in judgment on two new pieces with which E. J. Henley and Frank Holmes (otherwise Sumner) began their management of this miniature playhouse. These two pieces were a four-act comedy called Jack, and Mephisto, a travestie of the Lyceum Faust. Jack, in spite of certain crudities and redundancies, proved to be a bright and deeply interesting comedy, showing how sudden prosperity turns the head of a sublimely selfish young musical composer named Noel Blake. Jack is a devil-may-care artist, who does all manner of good by stealth. He loves a nice little girl named Madge, whom he and Noel have brought up and provided for from childhood. But finding that Madge loves Noel, Jack never tells his love, but pleads Noel's cause, while Noel is yet nobody. As soon as Noel runs into money he turns his back on his old comrades who helped him when he was in poverty. Worse than that, he throws Madge over and proposes for an empty-headed, aristocratic young lady, by whose family he is fooled to the top of his bent, and even further. Then Madge, learning of Jack's devoted self-sacrifice, transfers her affections to him. Immediately after this, Noel's aristocratic mash elopes with a swell whom she loves; and Nemesis punishes him still further by unearthing a later will, which shows that Jack is the rightful heir to the fine estate over which Noel has ruled so vilely.

Certain of the would-be wise had whispered, in print and otherwise, that Jack was the work of W. E. Henley and R. L. Stevenson, the brilliant and popular story-teller. But at the fall of the curtain, when the audience called for the author, E. J. Henley led forth Mrs. Harry Beckett, a lady well known to all good Americans. Whereupon the would-be wise looked somewhat sheepish. Jack was played by Eben Plympton, who first fell into that ultra-melodramatic manner which he has so often adopted here, but anon he cast off his thusness, and gave a manly and earnest performance, full of hearty humor, sandwiched with touches of true pathos. In short, he scored a genuine success for the first time during his English experience. The selfish composer, Noel, was artistically played by Henley, and the little girl, Madge, was winningly represented by Dorothy Dene, a young lady of photographic fame and formerly model-in-chief to Sir Frederick Leighton, who sat in front and often signified his approval in the usual manner.

Mephisto, the concluding item of the bill, turned out to be a poor specimen of burlesque work. The songs were cleverly written. The rest was mostly rubbish. E. J. Henley played Mephisto, and imitated Irving throughout the five scenes; but this one feature soon became tedious. Henley's imitation is undoubtedly clever, but it is a caricature, and stands no chance against your Mr. Dixey's wonderful counterfeit presentment of the Lyceum actor-manager—a performance which is the one great feature of Adonis.

At the Criterion, on Tuesday, Janet Achurch, a young provincial acrtess, gave a matinee and produced two new pieces. The first was a two-act drama, called A Gay Husband (hideous title!). This was from the French of Octave Feuillet, and was of the familiar pattern. Long-suffering wife, faithless husband, young man who sympathizes with wife. Wife returns compliment; finds position dangerous; urges young man to go. Gay husband, now on the mend, thinks he will reside more chez lui. Brings back little daughter, whom he formerly insisted on remaining at convent. Mother rejoices to see child, until child, who is perhaps nearly fourteen, tells mamma she (child) loves George (young man aforesaid). Horror of mother. "Ah! you can never be his, my child; he loves another!" Confusion of little maid from school. Later, reformed papa thinks daughter should marry George. Eh? Little Maid—"Mamma says I mustn't." Ah! rage, jealousy. Then *she* (mamma) must love him! Sends for ma. Yes, it is true. Sudden return of George from foreign parts. Death of wife from heart-disease. Curtain.

Although much of this piece was too French, you know, to be to the taste of the sober Briton, it had some powerful points. Miss Achurch played with considerable intensity as the wife. Her second effort was in one act and entitled Take Back the Heart. It was a white wig and powder piece, the story of which dealt with a man dead to all emotion, by reason of the nerve of his heart having been extracted. Nothing moves him, until at last, Love, the all-powerful, etc., so exerts its influence that the nerve of the heart resumes its proper place. This little play was quaintly and fancifully written. The author did not disclose his (or her) identity. But if he (or she) can write other pieces as good, the stage ought to welcome him (or her). Miss Achurch and company, all provincials, played this merry conceit capitally.

James Mortimer produced a version of Sardou's Les Vieux Garçons, at the Gaiety, on Wednesday afternoon. It was called Old Sinners, and proved to be the best thing Mortimer has done for a long time. In one or two of the chief scenes he has certainly improved upon the original; that is saying a great deal. Mortimer has not done well of late. Maybe Old Sinners will bring him a change of luck. Beerbohm-Tree, E. W. Royce, Adela Measor and Lydia Cowell (Mrs. Mortimer) distinguished themselves.

A Midsummer Night's Dream was revived on a grand scale at the Crystal Palace on Wednesday.

E. W. Goodwin, archæologer to most of the Theatres Royal, is about to go into management on his own account at the Opera Comique. Miss Mackintosh, a "Society Beauty," will be his leading lady.

It is whispered that the Prince of Wales has ordered a midnight (or mid-day) performance of Daudet's Sapho, which Licenser Piggott refused to license last year. It is thought that after this H. R. H. will go in for the licensorship.

GAWAIN.

Telegraphic News.

The Production of Love's Martyr.

[SPECIAL TO THE MIRROR.]

CHICAGO, June 29.—Love's Martyr was produced last night at McVicker's Theatre in the presence of one of the largest and most distinguished audiences ever gathered in this city. The indications were that the play will be an unqualified success. Calls and recalls were frequent and the applause of the enthusiastic auditors was unbounded. The *Inter Ocean*, the *Herald* and the *Times* are unstinted in their praises to-day, the first-named journal declaring that the play is superior to the Two Orphans. The *Tribune*, althought pronouncing the piece a great success, criticises its construction. The *News* finds fault with the motive. Mr. Joseph Howard, who occupied a box with Miss Maude Harrison, appears as a volunteer critic in a morning paper, evidently for the purpose of attacking the performance of a certain member of the cast. It is said by the people at McVicker's that the outlook for business is greater than at any time during the engagement of Mr. Palmer's company. The statement published by THE MIRROR last week that the rehearsals of Love's Martyr were conducted by A. R. Cazauran must have been based on unreliable information. Mr. Cazauran is engaged simply in a literary capacity. He does not superintend any of Mr. Palmer's productions. That gentleman, who is a tireless and efficient director, always looks after every detail himself.

N. S.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

CHICAGO, June 29.—Zozo's second night to standing-room only. *Times* says it is the best performance of the piece ever given in Chicago.

C. R. G.

CHICAGO, June 26.—A brilliant audience attended the first production of Love's Martyr at McVicker's. The adaptation by Cazauran is good, but the play is Frenchy in the extreme and the interest is based upon improbable incidents. The company, by admirable acting, made a success of the drama. Caroline Hill, Messrs. Lemoyne and Stoddard and Annie Russell were especially fine. Scenery excellent.

W. L. C.

PROVIDENCE, June 29.—My Awful Dad was presented at the Providence to a fair audience. The play is funny from beginning to end. A crowded house greeted the Consolidated Minstrels at the Sans Souci last night.

According to an agreement with Rudolph Aronson, Henry E. Dixey was to have played an engagement at the Casino for two weeks, opening Sept. 20. He was to have been followed by the Violet Cameron Opera company for six weeks on Oct. 4. This would have given Erminie eight weeks on the road. As no word of any kind has been received from Mr. Rice, Mr. Aronson will only put the opera on for the six weeks during which the other organization has possession of the house.

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Butler, Mo	5,000	800	Don Keeton
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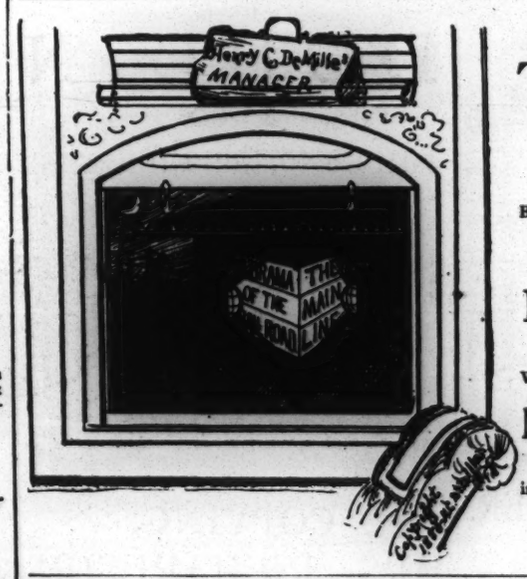

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